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INTRODUCTION

For several years, the editors of the '*Turyzm/Tourism*' academic journal have been publishing specially prepared issues on the occasion of International Geographical Union (IGU) world congresses and regional conferences.

The first such issue (issue 1, vol. 2/1992) was prepared for the 27th IGU Congress, held in August 1992 in Washington. It was published in English only and concerned the tourism assets of settlements in Poland. It contained 10 articles written by Polish tourism geographers on Kraków, Łódź, Toruń and Wrocław, as well as Krynica Zdrój, pilgrimage and rural tourism centres.

The issue of *Turyzm* (issue 1, vol. 18/2008) was published to coincide with the 31st IGU Congress which was held in August 2008 in Tunis. There were nine articles, six of which were research-focused, and the other three giving information on tourism geography in Poland. Their authors presented research directions in tourism geography in Poland, a new methodological approach, a review of urban tourism, research issues in tourism geography, thanatourism, and the development of tourism geography in Kraków. In the second the authors presented Polish research centres, academic journals on tourism, and regularly organized academic conferences.

On the occasion of the IGU Regional Conference to be held in August 2014 in Kraków, the editors have prepared two issues of '*Turyzm/Tourism*': issue 2, vol. 23/2013 and issue 1, vol. 24/2014.

The former contains seven articles written by academics at the Institute of Urban and Tourism Geography, University of Łódź. The publication was prepared in order to present the research interests of and the results of research conducted by academics at the Institute, the largest Polish tourism research centre. The articles concern cultural tourism at various places and in different forms (museums, medieval castles of the Teutonic Order, folk culture, architecture and the arts), Polish domestic tourism, new spaces and forms of tourism, as well as the use of holiday biographies in research on tourism space.

The latter issue of '*Turyzm/Tourism*' (issue 1, vol. 24/2014) is dedicated to tourism space as a paradigm for its geographical study. The authors of the ten articles included in this issue represent the major research centres in Poland and the publication as a whole shows the development of both theoretical foundations and empirical studies in Polish tourism space. Apart from these articles, the issue contains reviews of four habilitation theses published in the last two years.

Both the earlier issues of our journal and the latest two comprise a overview of tourism research in Poland in the past 20 years.

The Editors

ARTICLES

Tourism 2013, 23/2

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THE HISTORY OF ARCHITECTURE AND ART AND HOW IT IS SEEN BY TOURISTS

Abstract: The article presents the relation between the presence of works of art (buildings, sculptures, paintings) at different locations in the world, and tourism. The main theoretical and practical questions include the following: How important is knowledge of the history of art for seeing works of art? What other factors make modern travellers visit places where they can find these works of art?

Key words: tourism, architecture, painting, history of art.

Interest taken in architecture or, generally, art, has been motivating travel since ancient times. In the 2nd c. BC, a Greek poet, Antipater of Sidon, made a list of the works of art which he considered worth seeing. Today, we call them the Seven Wonders of the Ancient World; none were natural. Antipater's list originally included the necropolis in Giza (especially the Great Pyramid, erected as the tomb of the pharaoh Cheops), the Hanging Gardens of Babylon, the Temple of Artemis in Ephesus, the Statue of Zeus at Olympia sculpted by Phidias, the Tomb of King Mausolos in Halicarnassus (the word 'mausoleum' comes from his name), the statue of the sun god in Rhodes (known as the Colossus of Rhodes), as well as the Ishtar Gate in Babylon (later replaced by the Lighthouse of Alexandria on the Island of Pharos at the entrance to the port). After Antipater's death, other sites were added to the list: the statue of Asclepius in Epidauros, and the Colossi of Memnon in Western Thebes. Ancient wanderers and travellers visited these places in order to admire the enormous, unique sculptures by renowned artists who they had heard of before. In this way, buildings and sculptures were either the direct object of travel or were admired 'by the way' during other trips; although at the same time contemporaries were using them in accordance with their original purpose. Antipater's list may be considered as an archetypical ranking of sites to be visited for their artistic quality, while at the same time they may be treated as a kind of reference point when describing modern journeys for travellers guided by similar motivations. The logic behind this comparison is

confirmed by the fact that three sites from Antipater's and his contemporaries' lists – the pyramids in Giza, the Ishtar Gate and the Colossi of Memnon – still exist and are visited by large numbers of tourists.

Travelling in Europe, inspired by a willingness to find about the art of the past, became increasingly common again in the late 16th c. It was popularized by the idea of a grand tour which stimulated tourism particularly strongly among the higher social classes in Europe, especially in the second half of the 18th and throughout the 19th c. (BUZARD 2002, CHANEY 2000, TOWNER 1985). Young people, usually British aristocrats and later also from the most affluent groups of the American bourgeoisie, visited various cities and regions of the 'Old Continent'. The cultural model of that time required experiencing works of art (buildings, paintings, sculptures) personally; it was seen as indispensable to shape one's artistic taste, and enabled a sensitivity to beauty to be developed. The grand tour broadened the minds of those who participated in it, strengthened their interest in ancient culture, and at the same time was the crowning of their classical education. Before setting out on a journey, they studied classical Greek and Latin, read descriptions of the sites which they were going to visit, as well as European literature from various periods. They were thus thoroughly prepared for the journey, and their stay at chosen places on the continent verified what they had imagined on the basis of that reading and systematic learning. On their return home, young aristocrats had notebooks filled with commentaries, sketch books with drawings, diaries, and above all a profound

interest in art with a need to be in touch with it all the time. Researchers estimate the number of grand tour participants in the 19th c. at over 20,000 young and rich men and women. (CHANEY 2000, TOWNER 1985).

Today, grand tour participants would be referred to as cultural tourists, while in those times their background made them the social elite. They may be seen as a model group, as regards preparation for an educational trip whose important element is the context of the history of art. They not only looked at, but also analysed the features of the sites they saw, drew them to record their impressions and personal feelings, which they also scrupulously put down in their diaries. The journey was an empirical verification of the theoretical knowledge which they had been acquiring long before and again after they returned home, and it additionally acquired an artistic dimension. In this model of tourist journeys, the history of art was an integral part of forming the traveller's personality.

The legacy of the grand tour, i.e. journeys during which the traveller's major aim was to experience art, can be also found in contemporary tourist behaviour. Research into motivation and the distribution of destinations and programs, point to art as its main purpose. The human heritage, especially buildings, is one of the most important assets of many locations, mostly cities, where it is a distinctive element of the tourist product.

Contemporary cultural tourism in cities is one of the most dynamic areas of their economic life. It has been flourishing all over the world since the mid-1980s, as a result of constantly growing human mobility, rapid developments in transport (especially air and rail), as well as the fact that travelling, even over long distances, has become much easier (the common availability of cheap airlines and a large number of charter flight connections). The consequence is a growing tourist use of cities which have become a kind of muster station for tourism in a region (location of airports, railway stations). Stays in cities are usually short, they usually last 2-3 days and there is a wide variety of ways in which tourists spend their time. The stay includes both cognitive and educational elements (sight-seeing), as well as shopping and entertainment. The tourist attractiveness of cities lies above all in the concentration of sites to see within a relatively small area, and in the possibility doing various activities which are impossible in every day life due to limited free time (BUCZKOWSKA & MIKOS VON ROHRSCHEIDT, ed. 2009).

Tourist statistics show enormous numbers of tourists all over the world, visiting regions and sites with historical sites, visiting museums and enjoying themselves, especially in theme parks. These are the

strongest attractions for modern tourists. The global economic crisis, that began in 2008 and is slowly being overcome, has not really affected tourism. We are still travelling a lot, more than ever before. In 2010, the World Tourism Organization recorded an increase in the number of tourist arrivals by 6.6% in comparison to previous years. The most visited countries are France, the USA and China (55.7 m visitors), followed by Spain. We may also observe a growth in global tourism indexes: in 2011 - by 4.6% in comparison to the previous year, in 2012 - by 4.3% (www.unwto.org).

By putting together the 52 most visited places in the world we may observe a strong domination of two kinds of sites: theme parks and historical sites (<http://www.travelandleisure.com/articles/worlds-most-visited-tourist-attractions>, October 2011). The latter are situated in cities which confirms what was said earlier (Table 1) while those put on this list come from different historical periods and cultures. They also have different value as regards the world artistic heritage. We may even risk saying that the high status of some sites is surprising. Of those ranking highest - Notre Dame Cathedral or the Forbidden City in Beijing - there are no doubts because of their value and uniqueness, but the choice of the third - Sacré Coeur Basilica in Paris, an eclectic building situated in Montmartre in Romanesque-Byzantine style, built at the turn of the 20th c., is controversial to say the least. Another interesting feature is the presence of four museums exhibiting not only art from different historical periods, but also works of contemporary and modern art.

Table 1. The hierarchy of sites related to the history of art and architecture: the 52 sites most frequently visited by tourists in 2011

Name of site	Location	Number of visitors
13. Notre Dame Cathedral	Paris, France	13,650,000
15. The Forbidden City	Beijing, China	12,830,000
17. Sacré Coeur Basilica	Paris, France	10,500,000
21. Zocalo Square	Mexico City, Mexico	10,000,000
26. Great Wall of China	China	9,000,000
29. Louvre Museum	Paris, France	8,500,000
32. The Opera building	Sydney, Australia	7,400,000
35. Eiffel Tower	Paris, France	6,700,000
36. Lincoln Memorial	Washington, USA	6,042,000
39. Royal Palace	Versailles, France	5,900,000
40. British Museum	London, Great Britain	5,840,000
44. Metropolitan Museum of Art	New York, USA	5,216,000
46. Colosseum	Rome, Italy	5,113,000
49. Tate Modern	London, Great Britain	5,000,000

Source: based on <http://www.travelandleisure.com/articles/worlds-most-visited-tourist-attractions>, October 2011 (23.10.2013).

Table 2. World museum rankings by number of visitors: 2011

	Museum	City	Country	Number of visitors
1	Musée du Louvre	Paris	France	8,880,000
2	Metropolitan Museum of Art	New York	USA	6,004,254
3	British Museum	London	Great Britain	5,848,534
4	National Gallery	London	Great Britain	5,253,216
5	Tate Modern	London	Great Britain	4,802,287
6	National Gallery of Art	Washington	USA	4,392,252
7	National Palace Museum	Taipei	Taiwan	3,849,577
8	Centre Pompidou	Paris	France	3,613,076
9	National Museum of Korea	Seoul	South Korea	3,239,549
10	Musée d'Orsay	Paris	France	3,154,000
11	Museo del Prado	Madrid	Spain	2,911,767
12	State Hermitage Museum	Petersburg	Russia	2,879,686
13	Museum of Modern Art	New York	USA	2,814,746
14	Victoria & Albert Museum	London	Great Britain	2,789,400
15	Museo Reina Sofía	Madrid	Spain	2,705,529

Source: <http://www.theartnewspaper.com/attfig/attfig11.pdf>, *The Art Newspaper*, No. 234, April 2012.

The significant role of architecture and art collections in the spatial distribution of contemporary tourism is presented in Table 2.

The data concerning tourism presented in Tables 1 and 2, clearly shows how important getting acquainted with works of art is in contemporary cultural tourism. At this point, we should stop and think why tourists visit museums and art collections. Is this an element of the educational canon, like in the times of the grand tour, or rather a need to find out about human heritage? It is certainly not easy to answer these questions. Mass cultural tourism is positive and a natural outcome of development, globalization in particular. Having the opportunity to travel easily, people want to visit many places which they have heard or read about. On the face of it, this is largely similar to the tradition of travelling in grand tour style. However, if we look closely at the model and conditions of contemporary travel, we will notice substantial differences between the two (KACZMAREK, STASIAK & WŁODARCZYK 2010).

For many contemporary tourists, the real motivation to visit a city is not their particular interest in Antiquity, the Middle Ages or the Renaissance, or the architecture, painting and sculpture of those historical periods. People travel where works of art are found *in situ*, or where they are exhibited, because they know that others do so. Globalization popularizes a model of cultural behaviour which is directly reflected in spatial behaviour, i.e. in the tourist use of space. The mass character of tourism, resulting from easy access to many locations within a short time, encourages superficial cognition (DE BOTTON 2010, TABUCCHI 2012). Stays are usually short, the sites are chosen because seeing them is an element of some 'model' which has to be 'ticked off' a list in a given country or region, as

well as in order to simply spend a part of one's free time in a pleasant way. Contrary to the grand tour tradition, for a large majority of contemporary tourists this model is not an effect of doing thorough research before going on a journey. Today, the directions of travel, and especially the sites visited at individual destinations by mass tourists, are suggested by printed or online guides.

The majority of mass tourists look at a work of art without deeper reflection; they do not think of the message the artist tried to convey; they do not reflect on its status or value in the context of the times in which it was created. Knowledge of artistic detail is superficial; very often only the name of the work itself is known, and not the name of the artist. Remembering the visited sites means above all documenting one's own presence there ('me in front of a painting, sculpture or building...'). The picture is placed almost immediately on the internet where it functions timelessly, accessible to all who have already seen the work and to those who are going to see it in the future. We deal here with a particular form of consumption in the approach to the history of art as an important tourist asset all over the world. As a mass phenomenon, consumption makes a product available to everybody, thus building a superficial, simplified cultural model of global artistic heritage. Naturally, it would be an overstatement to say that all travellers perceive the works of art they see in the same way, as individual perception always depends on the personal qualities of the observer. However, the conditions in which this perception takes place are extremely important. Crowds at a given location (especially if this is a museum) have a significant influence on the interaction between the tourist and the work of art, large numbers of people, noise, commotion and sounds

disturb the concentration and individual reflection which might accompany the contemplation of a work of art.

The question arises whether we still have a chance to experience artistic heritage in an individualized way. Are we not witnesses to a constantly growing conflict between art heritage preservation and the increasingly common desire to see it? Do we not face a problem which cannot be satisfactorily solved – how to limit access to art in a free society? Are such limitations justifiable? Can we divide people into those who are ‘worthy’ of contact and those who are motivated only by the will to ‘tick’ one more site off the ‘must see’ list? What criteria should be adopted and what mechanisms should be applied to introduce them in practice? These slightly provocative questions show the many aspects of the history of art in the context of modern tourism. In the grand tour period, tourists were divided according to their social status, directly reflected in their incomes and education. Social stratification was a distinctive feature of the 19th c. British and American societies, where the participants of the grand tour mainly came from. Nowadays, though social stratification still exists all over the world, the chance to travel is much greater; travelling is popular because it has become cheaper and more ‘democratic’. Global mass tourism should not be viewed as a negative phenomenon only because it involves a large number of tourists, as it is not synonymous to low social status.

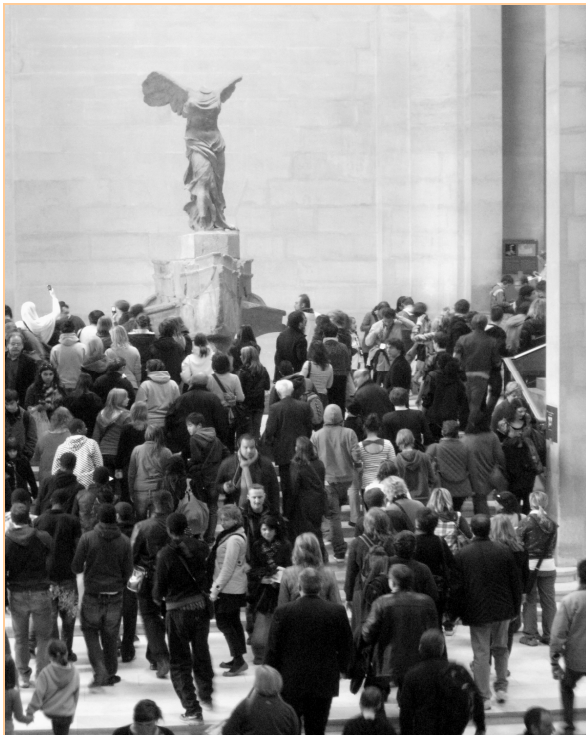


Photo 1. Nike of Samothrace at the Louvre, in May 2012 (author's photo)

Art is a permanent element of human cognition and at the same time a permanent component of a tourist product. It is of lasting importance, as it records human knowledge, feelings, desires and relations among people. In human history, forms of art have been changing, alongside the reasons why people want to have contact with artists and their work. Initially, it was a local phenomenon, occurring in the same community where it was created. Then, it widened, as experiencing art involved travel which enabled people to see the works of art created in other places (Antiquity, Middle Ages, Modern Times). Currently, we may speak of the global influence of art because contemporary mobility allows them to get to know any culture whose art products are accessible all over the world. As a result of these changes we may differentiate between the ways in which art has been interpreted and understood, and identify different categories of tourists, depending on the way they experience art and on their knowledge of its history (Table 3). Tourists show certain types of cognitive behaviour and corresponding forms of travel.

Table 3. Categories of tourists according to the relation between how they experience art and their knowledge of the history of art

x	WORD, THOUGHT	PHOTOGRAPH
EXCLUSIVE	discoverers	connoisseurs
MASS	learners	‘box-tickers’

Source: author.

Travel is divided into exclusive tourism, accessible only to some, and mass tourism – common, popular, accessible to nearly everyone. On the other hand, in terms of cognition, two types of behaviour are identified: ‘word, thought’ – experiencing things on the basis of knowledge gained earlier requiring preparation, and in direct contact with the work of art evoking reflection, and searching for explanations. The ‘photograph’ approach is more spontaneous and comes down to experiencing the work of art through its physical proximity. The spectator (tourist) concentrates on documenting his/her presence at a given site. A photograph is a ‘touch’, a direct contact, and joy in itself. Impressions and reflections appear only after the journey and are experienced, in a way, retrospectively. The former approach is more analytical, reason-based, while the latter – more emotional and spontaneous. They are both valuable, because any encounter with art ennobles us. The adopted criteria have allowed the author to identify four categories of tourists.

The category of 'discoverers' refers to exclusive tourists who precede direct contact with a work of art by methodical preparation; they study the history of art, and the journey itself is an empirical verification of their theoretical knowledge. The feelings stirred by direct contact with the work are based on an analysis using the knowledge the tourist has gained. 'Discoverers' find new things and experiences, compare them to what they have read about in literary works, and sort out their impressions according to the 'I see – I analyse – I synthesize' pattern. This category includes both the grand tour travellers of the past, and today's well-educated tourists who meticulously prepare their journeys. It may be stated that to a certain extent they make a fresh evaluation of works of art, through their knowledge and emotions.

Mass tourists included in the category of 'learners' are travellers who, despite not being so thoroughly prepared theoretically as 'discoverers', are also motivated by the will to verify popular knowledge about art which they usually possess after reading various guidebooks. The 'learners' are interested in works of art as an attractive, new element in their learning about the world. Direct contact awakens their desire to obtain more detailed information about the sites they see, and this encourages them to explore available sources further.

The third of the categories consists of mass tourists for whom looking at works of art means fitting into a current global cultural model. They can be called 'box-ticking' tourists because they travel to many places, look at all the buildings, sculptures and paintings which 'must be seen' there, as others (neighbours, friends, colleagues, family) have already seen them. They immortalize their 'encounter with a work of art' by using the camera as a tool recording their presence, and their direct, nearly physical contact. The 'box-ticking' tourists are global consumers of a universal product of art.

The last category includes tourists defined as 'connoisseurs'. They are exclusive tourists whose journeys

are motivated by contact with art based on careful observation or even contemplation *in situ* of selected works of art and buildings. Visits are carefully planned, the places thoughtfully selected, and the reasons for choices are highly individualized. The sites chosen as the purpose of travel are of special importance to this group of tourists. The aim of the visit is not only to look at a work or verify knowledge of it. It is rather contemplation of art, perceiving it through one's own experiences and the reflections evoked in the observer.

The proposed categories of tourists, in the context of their knowledge of the history of architecture and art, are not mutually exclusive. Each of us is sometimes a discoverer, sometimes a learner or connoisseur, or a 'tick-box' tourist. Every contact with art ennobles people, evokes emotions, and is thought-provoking. As a creation of the human mind, art has a strong influence on emotions and feelings; it leaves a trace on the human psyche and personality, even though it is not realized.

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THE USE OF HOLIDAY BIOGRAPHY IN GENERATION-BASED 'TOURISM SPACE' RESEARCH

Abstract: The article presents the concept of generation-based 'tourism space' research using the holiday biography method. The author refers to her earlier research conducted among three generations of Łódź families. She discusses the biography method used in the research and approaches it from a geo-biographical point of view, showing possible ways of recording the phenomenon (the particular character of the source material collected) and the various options available at later stages of research - interpretation (choosing the analysis, measurement and presentation methods) - and generalization.

Key words: biographical method, geo-biography, holiday biography, tourism space, holiday space, tourism, tourist activity, holiday trips.

1. INTRODUCTION

The author's aim is to present the use of holiday biography in research in the tourism space of different generations, using the example of Łódź families. The article refers to the methods and research presented by the author in her doctoral thesis, *Holiday space development of families of University of Łódź students* (KOWALCZYK-ANIOL 2007).

Tourist activity (during summer holidays, at weekends and on individual days) of Łódź inhabitants has been broadly discussed by researchers from the Łódź centre (e.g. DZIEGIEĆ & LISZEWSKI 1985, KEGLER 1990, LATOSIŃSKA 1998, ZARĘBSKA 2001). By examining different groups, chosen according to their occupation, place of residence, and age, the authors defined the spatial range of this tourism, as well as its determinants. Having arrived at many interesting conclusions, the author treats holidays as a measure of the quality of life and development of society (LISZEWSKI 1995a, LATOSIŃSKA 1998). In *Holiday space development of families of University of Łódź students*, the author claims that a good way to demonstrate that holiday space reflects the development of a society is to compare the holiday behaviour of consecutive generations. The method of research chosen was the holiday biography. The subject was Łódź families consisting of at least two generations of indigenous city inhabitants, the youngest of whom were students of the University of Łódź.

2. GENERATIONAL HOLIDAY BIOGRAPHY: RESEARCH CONCEPT

The idea to research holiday biography (a type of thematic biography) derives from the biographical method. Quoting Denzin, generally speaking¹, "a biography presents the experiences and definitions of a given person, group or organization in the way this person, group or organization interprets these experiences" (HELLING 1985, p. 95). Thematic biography refers to an individual area of life, e.g. occupation, with a theme such as tourism. J. KACZMAREK, A. STASIAK & B. WŁODARCZYK (2002, p. 10) understand tourism biography as a human life path defined by "(...) a set of destinations visited for reasons other than work, research, or permanent settlement". Holiday biography refers to one selected tourism megatype (LISZEWSKI & BACHVAROV 1998) - long-term trips (holiday trips).

At this point, it is worth mentioning that biographical research has a long tradition in social research (especially sociology), while it is rare in geographical sciences. It is usually research into migration and so called residential biography (concerning inhabitants' movements within a city), as well as of human behaviour over time, which is the domain of time geography (Lund School - Hägerstrand). We should also mention the works by J. KACZMAREK (2004, 2005), concerning geo-biographical research, which introduce space into biographical sociological research. This author treats tourism biography as a type of geo-biography.

Traditionally, the biographical method focuses on analysis of data coming from private documents: diaries, notes, letters, or literary works. They are sources of direct data, which include non-standardized survey data, police reports, personal questionnaires, medical records or court statements (HELLING 1985). A much broader range of biographical sources, reaching beyond personal documents, was presented by J. LUTYŃSKI (2000). They included questionnaires based on indirect contact with respondents, or self-responses in research on home budgets. Biographical materials, acquired directly and indirectly, are the subject of much controversy, just like the biography method itself. The most common reservations concern lack of objectivity, oversimplification or deformation of reality due to imperfect memory or a tendency to forget unpleasant events (KACZMAREK 2005). That is why it is so important to evaluate the content of the collected material, assess its worth and usefulness. At the same time, the advantages of this method, such as the chance to present changing human awareness and activities, are the reason why it is not rejected. On the contrary – we can observe its revival (e.g. biographical seminars organized at the Institute of Sociology, University of Łódź, by Kaźmierska).

While researching holiday biography, the author did not use existing sources, and the data was collected by means of a retrospective questionnaire. It consisted of two parts: one with questions regarding the subject and one with the respondent's personal details. The questionnaire included both categorized and uncategorized (open) questions. They partly concerned the respondents' present behaviour and opinions, others referred to their past. The key question referred to the respondent's holiday experience. It was highly retrospective, referring to all holidays remembered, from childhood to the year of the survey (2000). In this way, the research took the form of a thematic biographical method – the holiday biography.

The purpose of the research was to compare the holiday space of consecutive generations of Łódź inhabitants. To accomplish that the respondents' individual holiday biographies were aggregated. Therefore, we may speak of a collective biography, or propography known through Pierre Bourdieu (KACZMAREK 2005).

Taking into consideration the range, context and form of the holiday biography, we may point to its place in the system proposed by J. KACZMAREK (2005) – Table 1. As regards its range – it is a collective biography, its context – a thematic biography, and its form (in most cases a simple record and illustration of facts) – a recorded biography (Type E). From a researcher's point of view, we may speak of an attempt to explain and draw conclusions from the

collected material, and at the same time describe the method which was used for Type G (interpretative).

Table 1. Holiday biography of generations set against J. KACZMAREK'S (2005) types of biographical approach

Bio-graphical approach types	Biographical method parameters					
	Biographical range		Biographical context		Biographical form	
	biography					
	individual	collective	thematic	'global'	recorded	interpretative
A	√	-	√	-	√	-
B	√	-	-	√	√	-
C	√	-	√	-	-	√
D	√	-	-	√	-	√
E	-	√	√	-	√	-
F	-	√	-	√	√	-
G	-	√	√	-	-	√
H	-	√	-	√	-	√

□ parameters defining generational holiday biography in J. KOWALCZYK-ANIOL (2007).

Source: author based on J. KACZMAREK (2005, p. 123).

The author's idea was to conduct research among three subsequent generations of Łódź families. As random sampling was impossible due to the lack of official records grouping families according to birth-place, stratified sampling² was applied, based on the following criteria:

- the youngest group of respondents (population of students) had to be homogenous as regards age (2nd year students of the University of Łódź) and made up exclusively of indigenous Łódź inhabitants;
- the students' parents had to be born in Łódź³.

As a result of the research and its later verification, the author used 98 family sets, containing a total of 427 questionnaires, including 98 filled in by students, 182 by their parents and 147 by grandparents, 68 of whom were also indigenous Łódź inhabitants.

The survey was presented in the form of a table, which (apart from the historical perspective as divided into decades) showed a division into a nuclear family's life cycle phases⁴ (FRĄTCZAK 1999), supplemented by pre-marital life stages (Table 2).

It should be stressed that the phases of human life cycle and family development are chronological but they are not on an ordinal scale; they do not have to necessarily occur in a respondent's individual life cycle and their duration measured in years (calendar time) varies. However, they allow a cohort approach, which is as important as a historical one for conducting further research. The pilot study revealed that this procedure made it much easier for respondents (especially the elderly) to sort out and recall their holiday biographies. Each respondent matched destina-

tions and information about them (main aim, organizer, form of stay, company, number) to the individual phases of their life cycle, or explained the reason for lack of travel.

Table 2. The phases of the human life cycle and family development; the size of the research generations at a given stage in their life cycle

Phase	Individual and family life cycle	S	P	GPL	GPOL
I	Childhood - 7-15 school	98	182	68	79
II	Childhood - 15-19 school	98	180	54	46
III	Higher education*	98	92	6	7
IV	Young adult (from end of school until marriage)	-	178	59	67
V	Forming a family (from marriage to birth of first child)	-	161	57	69
VI	Developing family (from birth of first child to birth of last)	-	152	46	60
VII	Stabilizing the family (from birth of last child to when the first leaves home)	-	119	45	60
VI+VII	*	-	30	22	19
VIII	Shrinking of the family (from when the first child leaves to when the last leaves)	-	13	49	55
IX	Empty nest (from when the last child leaves to the death of wife or husband)	-	-	46	60
VIII+IX	*	-	-	13	15

S - students, P - parents, GPL - grandparents born in Łódź, GPOL - grandparent born outside Łódź*.

Apart from those with higher education, it includes all the students included in the research, as well as respondents from the generation of parents and grandparents who continued education after secondary school, and indicated this stage in their life cycle*. There were additional phases VI+VII and VIII+IX, distinguished for couples with only one child.

Source: J. KOWALCZYK-ANIOL (2007, p. 86).

At the 'conception' stage of the work, it was assumed that the holiday biography method offers a good chance to identify and define changes in the holiday space of an individual, family and generation. Holiday space is treated as a geographical subspace, "(...) whose environmental and anthropogenic assets create possibilities of recreation which is necessary for the normal functioning of the human body, and chosen by the individual" (after LATOSIŃSKA 1998, p. 13). It has a dual character, both objective (natural and human environments), and subjective (decisions on choice). Holiday biography, similar to the geo-biographical method, makes it possible to research on two analytical levels. The first is the factual level, referring to real space (LISOWSKI 2003, WŁODARCZYK 2006, 2009), activity space (WŁODARCZYK 2006, 2009) or work space (ALDSKOGIUS, STACHOWSKI 1993, WŁODAR-

CZYK 2006, KOWALCZYK-ANIOL 2007), which is a set of visited destinations. The other analytical level is emotional, i.e. mental-perceptive space (WŁODARCZYK 2006), related to impressions, emotions, and associations, also known as tourism perceptive space (LISZEWSKI 2006). In *Holiday space development of families ...* the author concentrates on the analysis of work space, i. e. at a factual level, while respondents' memories of places visited are used to provide a more detailed description.

3. RESEARCH OPPORTUNITIES

Using the holiday biography as a research method allows the collection of sufficient and varied material. Stratified sampling, together with the selection criteria necessary in generation research, allows different approaches and directions of research, such as holiday biographies of a family or families. It gives a chance to research a social phenomenon (e.g. socialization for tourism) through a biography analysis, but also, perhaps most of all, with regard to changes in the (holiday) tourism space of an individual, family and generation.

Depending on the method used for aggregating data from individual holiday biographies, further analyses can be conducted on the individual, familial and generational levels or within a cohort, e.g. with reference to the life cycle phase. Taking into consideration potential levels of aggregation and the kind of data, the holiday behaviour of respondents may be presented as spatial (in cartographic form) or through various measures of tourism activity. As a result, eight research foci on the collected material (Table 3) are taken up, five of which have been used in order to achieve the research aims.

Table 3. Possible focus in the analysis of generational holiday biography materials

Focus of research	Aggregation level				Type of data	
	individual	familial	generational	life cycle phase	spatial	holiday activity
A	√	-	-	-	√	-
B	√	-	-	-	-	√
C	-	√	-	-	√	-
D	-	√	-	-	-	√
E	-	-	√	-	√	-
F	-	-	√	-	-	√
G	-	-	-	√	√	-
H	-	-	-	√	-	√

□ considered by J. KOWALCZYK-ANIOL (2007).

Source: author based on KOWALCZYK-ANIOL (2007).

For instance, in order to assess the influence of holiday space in early childhood (first category) on the space of an adult individual, the author analysed the biography of the parents' generation, on an individual level. The general conclusions are as follows:

"It was noticed that the higher the education level, the higher the number of people travelling more often in adult years than in childhood ($C_{skor} = 0.37$). It was noted that people who were brought up in the tradition of organizing individual holidays tend to continue this. The way trips are organized largely depends on education level ($C_{skor} = 0.343$) - the higher the respondent's education, the more trips organized as an adult (...). The sub-population studied did not show any correlation between the predominant type of holiday destination from childhood to that from adulthood. (...) It turned out that nearly $\frac{1}{3}$ of respondents spent at least one 'adult' holiday at a childhood holiday destination, usually self-organized. The most popular destination among respondents who returned, was Zakopane" (p. 121).

Wanting to examine the influence of the human life cycle (and family development) on an individual's holiday space, the author analysed a cohort. Observing the behaviour of consecutive generations, it was shown that the rate of holiday activity, frequency of trips and reasons for no longer going on them vary,

depending on life cycle stage. The author documented an important correlation between phases of the human life cycle and typical forms of leisure trips.

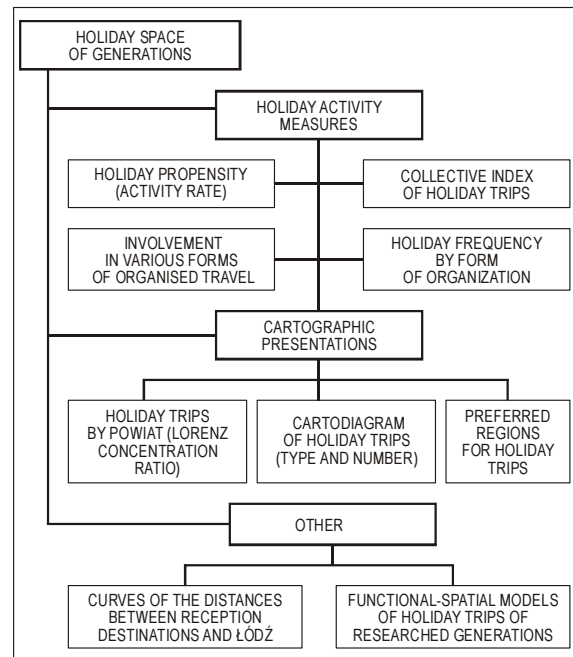


Fig. 1. Methods of presenting and analyzing the holiday space of Łódź generations

Source: author based on J. KOWALCZYK-ANIOL (2007)

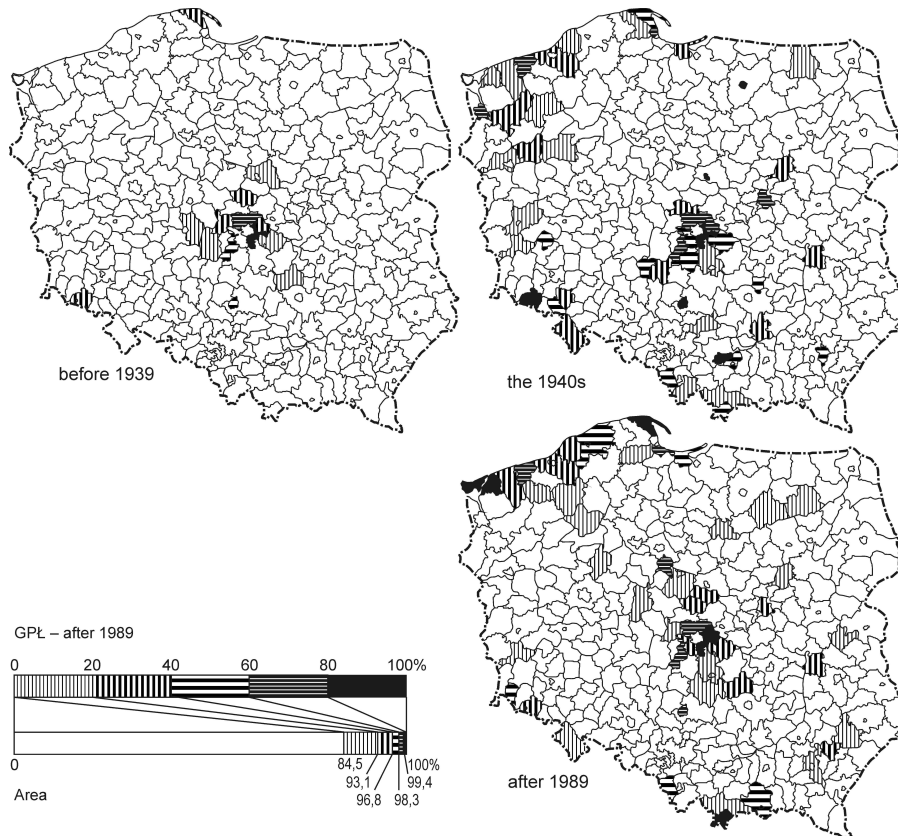


Fig. 2. Concentration of holiday trips of indigenous Łódź inhabitants from the 'grandparents' generation

Source: J. KOWALCZYK-ANIOL (2007, Fig. 8)

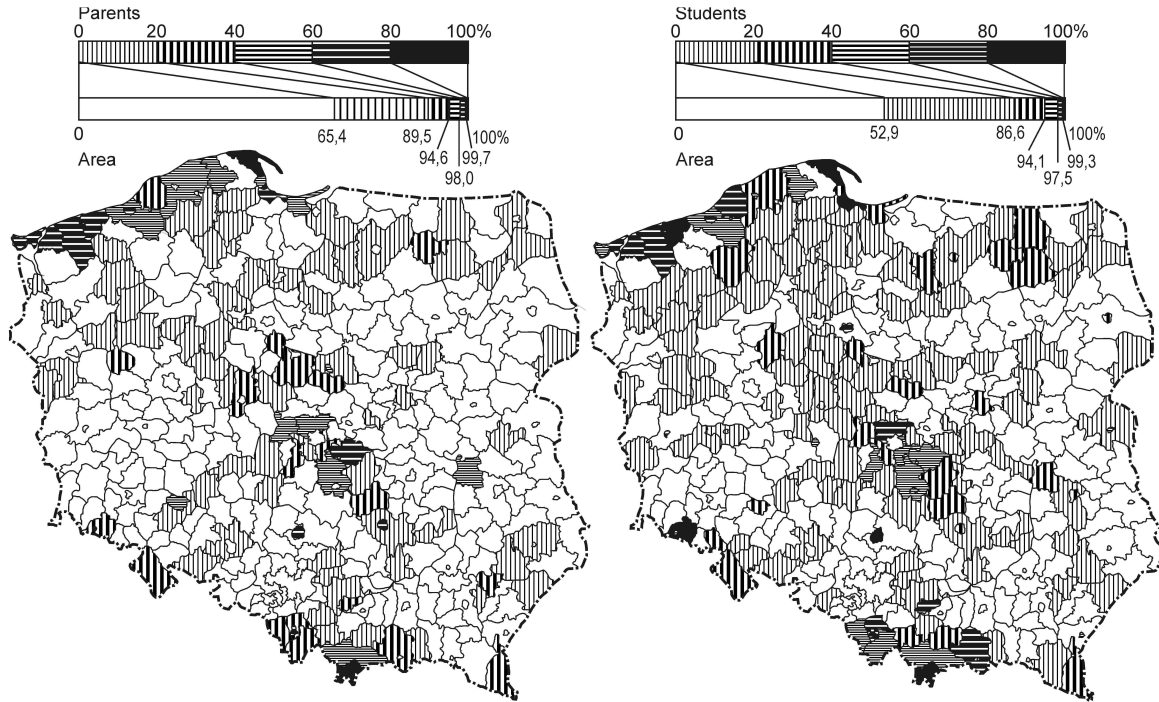


Fig. 3. Concentration of holiday trips of indigenous Łódź inhabitants from parents and students generations: 1990-2002
 Source: J. KOWALCZYK-ANIOL (2007, Fig. 9)

The source material collected allows the author to present respondents' holiday spaces in different ways, as well as to complete its description by using tourist activity measures (Fig. 1). Further in the article, due to technical limitations, the author presents only selected examples of statistical and cartographic processing of the data.

Changes in domestic holiday space (tourism space) for each generation were illustrated by the following research conducted from a historical perspective (before 1939, consecutive decades of the Polish People's Republic and 1989-2002):

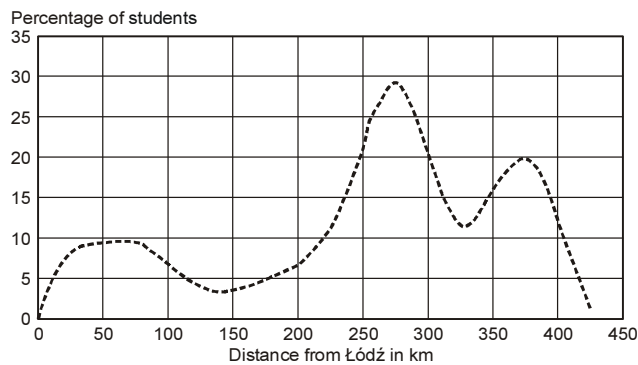


Fig. 4. Distance curve of reception destinations of student respondents: 1990-2002
 Source: J. KOWALCZYK-ANIOL (2007, Fig. 12)

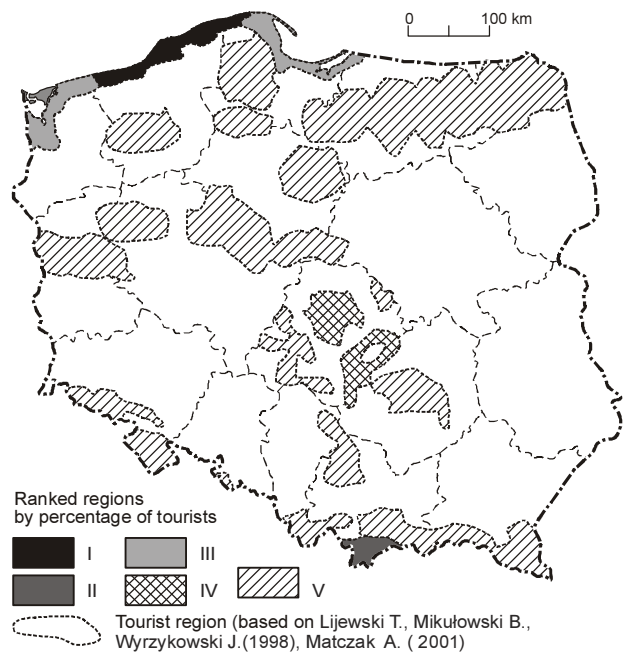


Fig. 5. Holiday regions preferred by students: 1990-2002
 Source: J. KOWALCZYK-ANIOL (2007, Fig. 14).

- concentration using the Lorenz concentration ratio, based on the administrative division of Poland into *powiats* as in 1999 – Figs 2 & 3,
- the curves of the distances between the reception sites and Łódź (calculated on the basis of

theoretical equidistance, established every 50 km from Łódź) – Fig. 4,

- maps of holiday space, in the form of cartodiagram presenting types of travel and the number of travellers,
- preferred regions for holiday trips – Fig. 5.

The identification of holiday space was supplemented with an analysis of measures defining the changes of the holiday activity of the studied generations. The following parameters were analysed:

- holiday propensity (Figs 6 & 7);
- collective index of holiday trips, constructed by the author in order to present different levels of holiday activity of the studied groups in intervals of several years;
- participation in different forms of holiday trips;
- holiday frequency for different forms of travel organization.

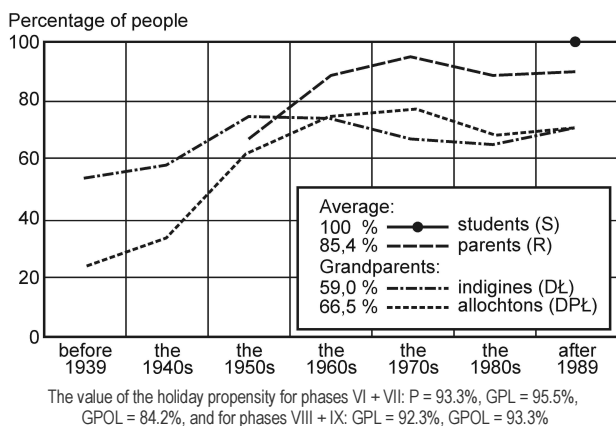


Fig. 6. Holiday propensity across generations
Source: J. KOWALCZYK-ANIOL (2007, p. 39)

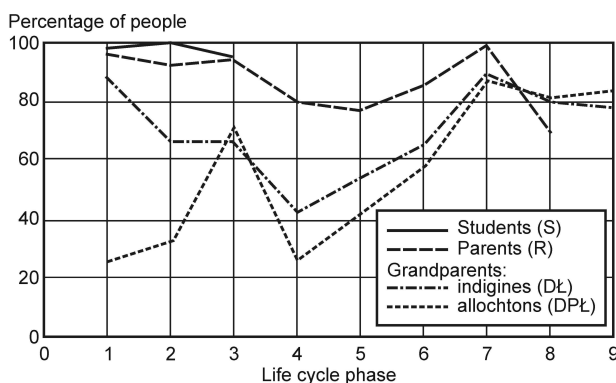


Fig. 7. Holiday propensity of generations by life cycle phase
Source: J. KOWALCZYK-ANIOL (2007, p. 88)

Holiday propensity (activity rate) is a popular measure which, unlike similar ones presented by authors⁵, shows the percentage going on at least one holiday over a given period of time (much longer than

one year!). It was used in the quoted work twice. First, as a part of the dynamic approach in which the changes are observed in historical time (Fig. 6), and then the author referred to phases in the life cycles of the generations (Fig. 7). Division into generations and the research of trends offers similar possibilities elsewhere (BABBIE 2005).

The holiday space of generations and their sub-populations, whose spatial and functional aspects (holiday activity measures) are presented in the work quoted in this article, is a dynamic phenomenon, different for each generation of respondents.

“Subsequent generations take up an increasingly large area of Poland for their holiday purposes, but the predominant regions for Łódź inhabitants’ remain the same. They are the most attractive tourist areas – Gdańsk district, the Słowiński, Tatrzański-Podhalański regions and districts near Łódź. This last has been flourishing in recent years, mainly due to the development of summer plots. As shown by the research results, changes in respondents’ holiday activity have become more visible. Indices have grown through consecutive generations (...). Referring to these indices, we may, for example, speak of different models of recreation among the groups included in the research” (KOWALCZYK-ANIOL 2007, pp. 119-120).

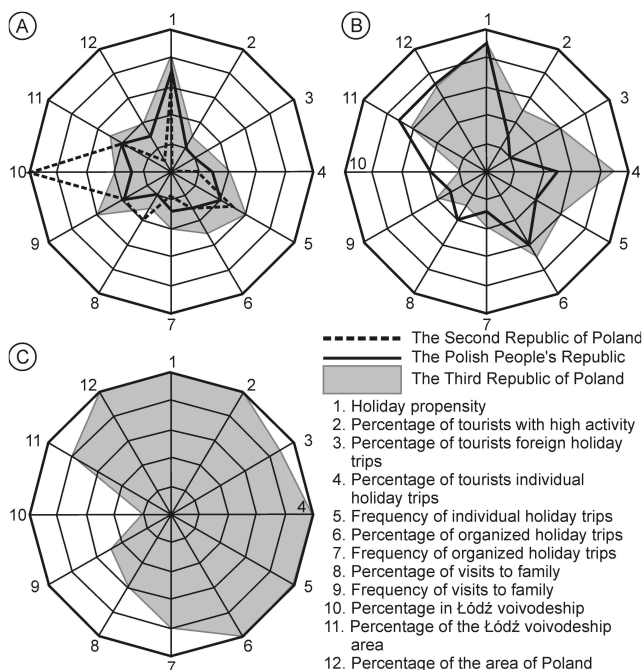


Fig. 8. Functional-spatial models of holiday trips of the research generations born in Łódź: A – grandparents, B – parents, C – students
Source: J. KOWALCZYK-ANIOL (2007, Fig. 18)

Constructed in the form of polar graphs, the functional-spatial models (Fig. 8) highlight the differences between generations. The holiday biography of the

oldest (and – to a smaller extent – the middle) generation allowed the author to show changes in the tourism model for each of the three historical periods covered: The Second Republic of Poland, The Polish People's Republic and The Third Republic of Poland. It is also a good illustration of societal progress – in this case in Łódź.

“Despite changes in travel organization, it must be stressed once again that the main holiday regions chosen by Łódź inhabitants have remained the same (only their hierarchy has slightly changed). It was discovered that their popularity has resulted from traditions established at the time of mass social tourism (especially in the 1960s and 1970s), based on the holiday infrastructure belonging to Łódź factories, FWP (Workers' Holiday Fund) and industrial plants from outside Łódź. Changes in the predominant modes, including participation, frequency and foreign travel, are clearly related to the political and economic situation of Poland at each of the studied periods” (KOWALCZYK-ANIOŁ 2007, p. 120).

4. CONCLUSIONS

Holiday biographies based on questionnaire surveys offers a lot of opportunities, both at the level of recording (the collected material is abundant and varied), and later at the interpretation and generalization stages. An unquestionable advantage of this method is the chance to dynamically present the phenomenon in relation to the same group of respondents, which is rare practice in tourism geography. Apart from spatial issues, selected social issues can be studied from a biographical perspective (e.g. the life cycle of an individual and family, 'upbringing' for tourism, etc.). Naturally, this method has its weak spots. Some of them result from the character of the research itself (e.g. content subjectivity), and others from, for instance, the need to aggregate and generalize data, difficult research conditions (time-consuming), and in the case of generational research – limited sample choice. Despite these limitations, the opportunities offered by a skilful use of the holiday biography in holiday space research or, to put it more broadly, of tourist biography in tourism space research, unquestionably point to its usefulness in spatial analyses of tourist activity across generations (individuals, other demographic and social groups). This method also gives researchers great satisfaction from learning about the world, as well as encouraging reflection on their own biography, including the tourist one.

FOOTNOTES

¹ Biography studies take various forms corresponding to various research orientations. The terminological and methodological assumptions of the biographical method are widely discussed by J. KACZMAREK (2005).

² The studies were of the non-probabilistic type.

³ “The choice of such groups was for many reasons. The first was the conviction that Lodz inhabitants had developed a spatial model of holiday which was slightly different than that developed by the inhabitants of other large Polish cities. At the same time it was assumed that a sample selected in this way will make it possible to examine and understand this model. Another reason was the fact that it was relatively easy to conduct the study – look for families who would take part in the survey through 2nd year students of the University of Łódź, i. e. through a group which was homogenous as regards age and available during classes” (KOWALCZYK-ANIOŁ 2007, pp. 2-3).

⁴ A nuclear family (FRĄCZAK 1999) is a married couple or a single parent together with their unmarried children, who do not necessarily live in one household. This definition complies with the one proposed by the UN.

⁵ For example holiday propensity (MEDLIK 1995), tourist activity rate (ALEJZIAK 2000, 2011; WŁODARCZYK 1999), participation in tourism (MATCZAK 1992).

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MUSEUMS IN CULTURAL TOURISM IN POLAND

Abstract: The article presents the museums, their potential and their significance for cultural tourism in Poland. Its aims are achieved through a presentation of registered national museums, 'monuments of history', museum buildings and the cultural activities undertaken by these institutions.

Key words: museums, culture, cultural tourism, cultural heritage, tourism attractions, cultural events.

1. INTRODUCTION

Cultural tourism includes any type whose main objective is to visit and discover sites and buildings having some historical, artistic and cultural value, as well as to attend cultural events (KUREK 2007). According to T. JEŃDRYSIAK (2008), cultural tourism makes it possible to learn about and experience different ways of living (social customs, religious tradition, intellectual thought, cultural heritage), as well as to satisfy personal needs and expectations as regards culture. The element of cognition, stressed in many definitions, makes cultural tourism a form of cognitive tourism, for which culture (understood as any material or spiritual achievement) creates 'assets'. Treating the relation between tourism and culture very generally, we may assume, after W. GAWORECKI (2000), that tourism protects, enriches and popularizes culture, while culture inspires tourism development.

Tourists taking part in cultural tourism visit historical cities, architectural monuments, religious and remembrance sites, places related to folk culture, etc. Museums occupy a special place here. Their function is to collect, conserve, research, popularize and exhibit material evidence concerning people and their environment (*International Museum Council*). The strong relation between museums and cultural heritage is confirmed by the documents which regulate their functioning - Museum Act (1996), Cultural Activity Act (1991) and the Historical Monument Preservation and Protection Act (2003).

Along with art galleries, theatres, cinemas and libraries, museums are institutions under the responsibility of the Ministry of Culture and National Heritage. From all these, museums are certainly the most closely

related to tourism, especially cultural tourism. By definition, museums which present the culture of an area (a country, region or city) and the heritage of a community (an ethnographic, ethnic or national group), are significant institutions in cultural tourism and worth attention. This article presents museums as a subject of research and the author's aims are:

- to present potential of museums,
- describe current cultural activity,
- establish the significance of museums for cultural tourism.

The spatial range is Poland, therefore the issues presented are illustrated by groups of or individual Polish museums.

2. RANKING OF MUSEUMS AND THEIR IMPORTANCE FOR CULTURAL TOURISM

According to reports from the National Institute of Museology and Historical Monument Protection, there are 779 museums in Poland (480 main museums and 299 branches), which function on the basis of a statute or set of rules approved by the Minister of Culture and National Heritage. Polish museums are found in all voivodeships, as well as in tourist and historical regions. Considering the way in which they were established, they may be divided into state, district (voivodeship, *powiat*/county, *gmina*/commune) and private (institutions, foundations, private). The long list includes institutions of varied levels and import-

ance on national, regional or local scales. One way to give value to museums is to place them on the National Register of Museums, supervised by the Minister of Culture and National Heritage. Only museums which meet certain criteria – including the importance of its collection, a team of well-qualified professionals, an appropriate building and a stable source of finance – may be placed on the register (under the Museum Act). Usually, it is the museum that applies for a place on the list. It museum should be able to confirm its status and in return it may additionally receive special protection (including financial support from the state, as well as first refusal when buying artefacts). By meeting the formal requirements, the museum confirms the high level of its activity and the importance of its collection, thus attaining the highest rank. The registration itself should be treated then as a guarantee of high quality given by the Minister, and these institutions rank highest among museums.

The list of registered museums currently includes 118 buildings (www.mkidn.gov.pl), which makes up about 15% of all the museums in Poland catalogued by the National Institute of Museology and Historical Monument Protection. They differ as regards collections (art, historical, martyrdom, etc.), scale (city, regional, national) and distribution (found in every voivodeship). The museums can be seen as representing the whole country (Fig. 1).

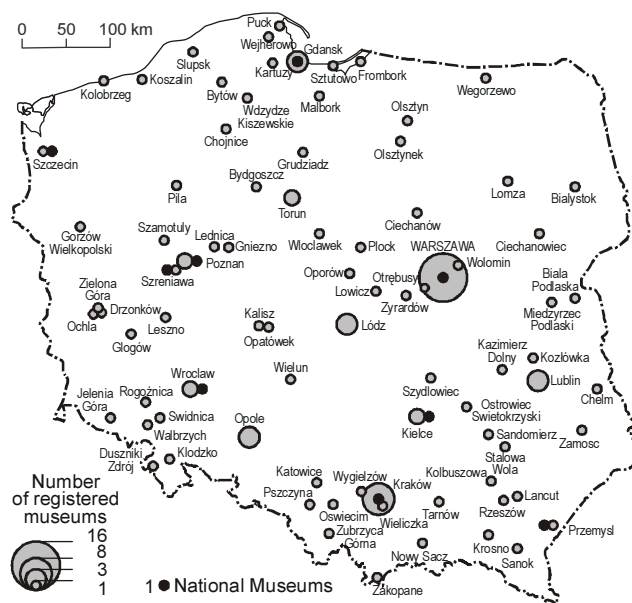


Fig. 1. Distribution of registered and national museums in Poland
Source: author's compilation based on www.mkidn.gov.pl

Due to their large number, it is difficult to discuss all of them, but it is worth focusing on several selected institutions. In the context of cultural tourism, let us mention museums which are important because of the theme they present. They include, above all, historical

museums, including those devoted to the beginnings of Polish statehood which can be found on the Piast Trail ('Museum of the First Piasts' in Lednica, 'Museum of the Origins of the Polish State' in Gniezno). Other museums present the long process of regaining independence ('Museum of Independence' in Warsaw). Recently, a particular role has been played by the 'Second World War Museum' in Gdańsk, or the 'Museum of the Warsaw Uprising'. A particular group of institutions here are museums treated as remembrance sites or of martyrdom (e.g. 'State Auschwitz-Birkenau Museum' in Oświęcim, 'Gross-Rosen Museum' in Rogoźnica, 'Stutthof Museum' in Sztutowo). They preserve the memory of the tragic events and the martyrdom of the victims, and at the same time give Poland a particular place on the historical map of Europe.

As regards the history and culture of our country, particularly valuable places are the former royal residences, due both to the buildings themselves and the collections inside – Wawel Royal Castle, Warsaw Royal Castle, Łazienki Museum in Warsaw, and the Wilanów Palace Museum. It is hard to imagine a trip to Kraków or Warsaw without visiting them. All the national museums situated in large Polish cities (more information further in the article) have similar value.

Apart from the historically important institutions mentioned above, the register includes many regional museums (e.g. 'Museum of the Kujawy and the Dobrzyń Region' in Włocławek, 'Tatra Museum' in Zakopane or the smaller 'Kashubian Museum' in Kartuzy and 'Museum of the Puck Region' in Puck). Ethnographic and open air museums are in a way related to regions too. Let us mention here the rural museums (Kielce and Lublin), museums of folk buildings (Olsztynek and Sanok) or ethnographic parks (Kashubian – Wdzydze Kiszewskie, and Oravian – Zubrzyca Górna). The institutions listed above show the internal diversity of Poland, the particular character of individual regions, as well as the rich folklore, both materially and spiritually. In times when regions and regional development are given prominence in European Union countries, institutions like these gain special importance.

To sum up, the list of registered museums includes remarkable, high-quality items of historical, artistic or cultural value, which may and should be visited by Polish and foreign tourists interested in culture. Unfortunately, the exceptional character of all these institutions is not accompanied by knowledge about them. The concept of the 'register' is found mainly among museum professionals; some museums put information about inclusion on the register on their websites, but the truth is that an average visitor is not aware that such a list exists, its significance or which museums it includes.

T a b l e 1. Times of establishment and the branches of national museums in Poland

	Destination, main building	Year of establishment, major preceding stages	National museum branches
1.	Gdańsk	City Museum - 1872 Artistic Crafts Museum - 1881 Museum of Pomerania - 1948 National Museum - 1972	4 branches in Gdańsk: Green Gate; Photography Gallery, Opatów; Palace in Oliwa; Modern Art Branch, Opatów; Ethnographic Museum in Oliwa 2 branches outside Gdańsk: National Anthem Museum in Będomin; Museum of the Gentry Tradition in Waplewo
2.	Kielce	Museum of Polish Tourist Association-1908 Świętokrzyskie Museum - 1934 National Museum - 1975	2 branches in Kielce: Dialogue of Cultures Museum (under construction); Museum of Stefan Żeromski's School Years in Kielce 1 branch outside Kielce Henryk Sienkiewicz Palace in Obłęgorek
3.	Kraków	National Museum - 1879	9 branches in Kraków: Czartoryski Family Library; Czartoryski Family Museum; Bishop Erazm Ciołek's Palace; Gallery of 19 th c. Polish Art in Sukiennice; Emeryk Hutten - Czapski Museum; Jan Matejko's House; Szolayski Family House (Wyspiański Museum); Józef Mehoffer's House; Europeum - European Culture Centre 1 branch outside Kraków: Karol Szymanowski Museum - Atma villa in Zakopane
4.	Poznań	Museum of Polish and Slavonic Antiquities - 1857 Mielżyński Family Museum - 1882 Kaiser Friedrich Museum - 1904 Museum of Greater Poland (Wielkopolskie Museum) - 1919 National Museum - since 1950	5 branches in Poznań: Museum of Applied Arts; Museum of Poznań History; Wielkopolskie Military Museum; Museum of Musical Instruments; Ethnographic Museum 3 branches outside Poznań Rogalin Palace, Gołuchów Castle; Adam Mickiewicz Museum in Śmiełów
5.	Szczecin	Museum of Western Pomerania - 1945 National Museum - 1970	4 branches in Szczecin: Museum of Szczecin History; Museum of Modern Art; Museum of Old Art; Breakthrough Dialogue Centre 1 branch outside Szczecin: Marine Museum in Gryfice
6.	Warszawa	Museum of Art - 1862 National Museum - 1916	3 branches in Warsaw: Dunikowski Museum of Sculpture in Królikarnia; Museum of Poster in Wilanów; Museum of the Police Force in the Mostowski Family Palace 2 branches outside Warsaw: Museum -Palaces in Nieborów and Arkadia; Museum of Interiors in Otwock Wielki
7.	Wrocław	State Museum - 1947 Museum of Silesia - 1950 National Museum - 1970	2 branches in Wrocław Raclawice Panorama; Ethnographic Museum
8.	Szreniawa	Museum of Agriculture and Food Industry - 1964 National Museum of Agriculture and Food Industry - 1975	5 branches outside Szreniawa: Nature and Hunting Museum in Uzarzew; Museum of Mills and Rural Industry in Jaracz; Museum of Wickerwork and Hop Growing in Nowy Tomyśl; Museum and Open-Air Museum of Apiculture in Swarzędz; Museum of Meat in Sielink
9.	Przemyśl	Friends of Science Association Museum - 1909 National Museum of Przemyśl - 1984	2 branches in Przemyśl: Museum of Bells and Pipes; Museum of Przemyśl History 1 branch outside Przemyśl: Defensive Eastern-Orthodox church in Posada Rybotycka

S o u r c e: author's compilation based on museum websites.

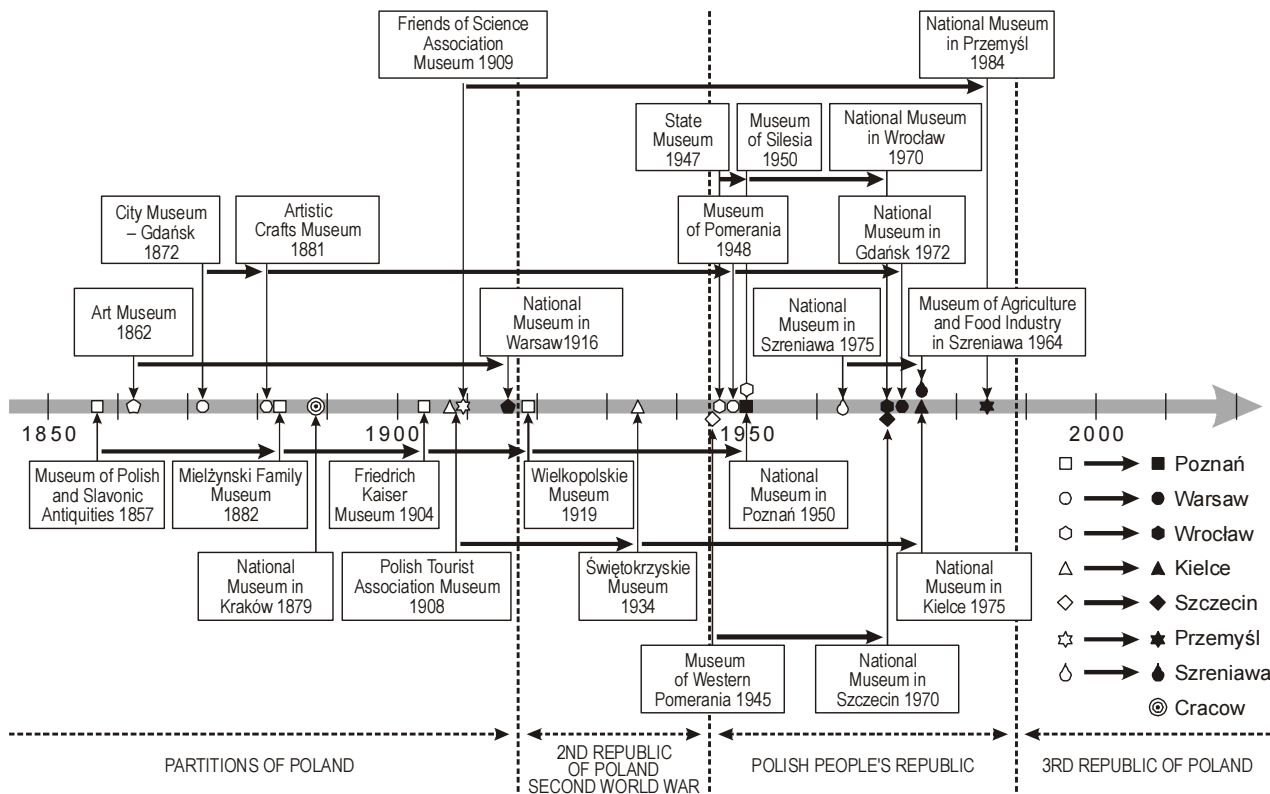


Fig. 2. Times of establishment of national museums in Poland
 Source: author's compilation

At the very top of the museum hierarchy we find the national museums; national cultural institutions. It is not only in Poland that the adjective 'national' implies exceptionally valuable collections of special status and significance. In Poland, national museums are described as belonging to the Polish nation, presenting the achievements of the Polish people and Poland itself, and protecting national cultural assets. They are therefore important places to visit, even more so as a part of cognitive or cultural tourism. The particular significance of national museums comes from the fact that they are not common; there are only nine in the whole country (Table 1, Fig. 1). Another advantage is that they are usually situated in historical cities, in the capitals of historical regions and large cultural centres (Gdańsk, Kielce, Kraków, Poznań, Szczecin, Warsaw or Wrocław), which stress their position and importance.

National museums are well-established institutions, because their tradition started far back in the past, in some cases even in the 19th c., i.e. at the time of the Partition of Poland (Table 1, Fig. 2). From a historical point of view, it is worth mentioning the National Museum in Kraków, which was established as the first in Poland, and paved the way for other institutions of this kind. Some 19th c. museums functioned under

other names ('City Museum and Museum of Artistic Crafts' in Gdańsk, or the 'Museum of Polish and Slavonic Antiquities' in Poznań), laying foundations for later national institutions. National museums usually developed gradually, and the stage directly preceding the establishment of a national institution involved one based in a large historical region like Pomerania, Silesia, Wielkopolska (Greater Poland), or smaller, such as the Świętokrzyski and Przemysł regions. In most cases these were prestigious state institutions founded in the Polish People's Republic, mostly in the 1970s (e.g. in Gdańsk, Kielce, Poznań, Szczecin, Wrocław).

National museums store collections of various kinds (including historical and artistic), from different periods (ancient, early Christian, medieval, modern, contemporary) and from a range of places (region, nation, Europe, the world). They present the history of Poland, the development of Polish art, areas of life and achievements of individual Poles. They expand our knowledge about national culture, and show Poland against the background of more general European and global trends.

National museums have numerous branches situated in the same cities or farther away, creating a network of important cultural institutions (a total of

47). In the context of Polish cultural heritage, let us mention here the 'Museum of the National Anthem' in Będzin, the 'Museum of Gentry Tradition' in Waplewo, or the grand collections of the Czartoryski family in Kraków, the Działyński and Czartoryski families in Gołuchów, and the Raczyński family in Rogalin. Branches of national museums include biographical ones, dedicated to distinguished Poles – composers, painters, writers, poets – famous in Poland and abroad – and working in different historical periods (Szymanowski, Matejko, Wyspiański, Sienkiewicz, Żeromski, Mickiewicz).

Considering the previous arguments, it should be assumed that national museums represent the country and its inhabitants, shape national awareness and identity, and through their versatility and cooperation with museums abroad (e.g. exchanging artefacts and exhibitions), encourage large numbers of tourists to visit them. The tourists are also attracted by the location of museums, usually in the very centres of cities, near major roads. The status of these museums is higher due to the fact that almost all of them are organized or co-organized (which means being financed or subsidized) by the Ministry of Culture and National Heritage.

3. MUSEUM PREMISES AND THEIR IMPORTANCE FOR CULTURAL TOURISM

Cultural tourism involves travelling to the monuments of material culture left behind by the previous generations *in situ* or collected in museums and galleries (KUREK 2007). Due to the fact that a large number of Polish museums are accommodated in historical buildings, which used to perform other functions, this part of the article will be devoted to the premises themselves which are highly important for cultural tourism. The analysis will include institutions described earlier on the National Register of Historical Buildings (118), assuming that they are valuable and noteworthy additionally due to the buildings which accommodate them. Taking into account main museum buildings only, they were ascribed to separate categories (Fig. 3).

Most of them are residences, including palaces and mansion houses (around 18.5% of all museum buildings). The majority are palaces, which may be divided into those belonging to aristocrats, famous families of outstanding merit who played an important role in shaping the country's identity (Potocki family – Wilanów, Zamoyski family – Kozłówka, Radziwiłł family – Nieborów), bishops' palaces (e.g. in Kielce and Krosno), or city palaces (e.g. in Łódź and Warsaw). Some of

these (especially those which belonged to the landed gentry) are surrounded by gardens or historical parks, which are the main attractions of the destinations; others are visited by tourists when staying longer at a given destination. Residences are a perfect background for presenting art collections, though they accommodate other types of museums (historical, archaeological or regional) as well.

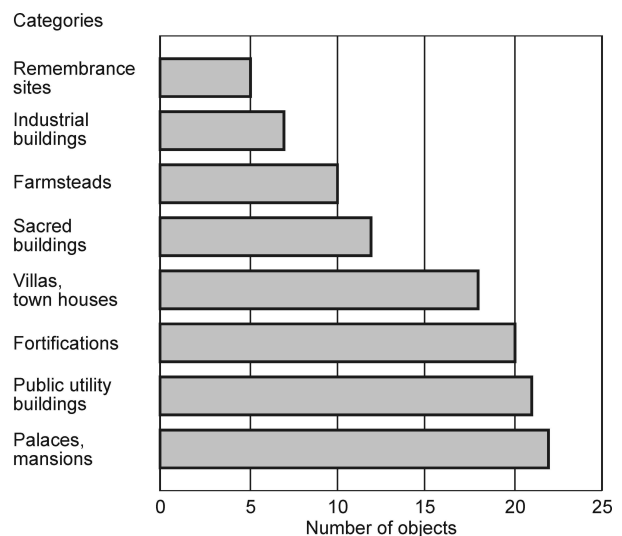


Fig. 3. The main museum buildings placed on the National Museum Register

Source: author's compilation based on *museo.pl* and individual museum websites

From the tourist's point of view, an important category is the one including defensive structures (about 17%): castles, former arsenals, towers and keeps which are a part of defensive walls. Most of them are castles, funded by kings (Kraków, Warsaw), princes (Ciechanów, Łańcut) or knights, including 'knight-monks', (Malbork, Bytów). They come from different periods (from the Middle Ages to modern times), are associated with some historical events and have been inhabited by important people. Similar to residences, defensive buildings are usually the main attraction and journey destination. The museums contain collections of various types, e.g. art, interiors (Pszczyna, Łańcut); sometimes they consist of several departments (Malbork, Lublin) or are strongly regional (Stalowa Wola, Olsztyn).

The next most common type are public utility structures, typically found in cities (e.g. former town halls, banks, schools, hotels – approx. 17.8%), as well as bourgeois villas and town houses (around 15.2%). They are usually situated in historical city centres becoming a part of the urban and architectural framework. These buildings are usually used for presenting historical collections (city museums and their

Table 2. Selected 'Monuments of History' and accompanying museums in Poland

	Destination	Monument of History	Year of registration	Name of museum
1.	Biskupin	Archaeological reserve	1994	Archaeological Museum in Biskupin
2.	Duszniki Zdrój	Paper mill	2011	Museum of Papermaking in Duszniki Zdrój ^a
3.	Frombork	Cathedral complex	1994	Nicolaus Copernicus Museum in Frombork ^a
4.	Grunwald	Grunwald Battlefield (1410)	2010	The Battle of Grunwald Museum in Stębark
5.	Kozłówka	Palace-park complex	2007	Museum of the Zamoyski Family in Kozłówka ^a
6.	Kórnik	Castle-park complex with the owners' cemetery	2011	Castle Museum in Kórnik
7.	Lednogóra	The Island of Ostrów Lednicki on Lednickie Lake	1994	The Museum of the First Piasts in Lednica ^a (Branch of Ostrów Lednicki Museum)
8.	Legnickie Pole	Benedictine monastery complex	2004	The Battle of Legnica in Legnickie Fields Museum (branch of the Museum of Copper)
9.	Łańcut	Palace-park complex	2005	Castle Museum in Łańcut ^a
10.	Malbork ^b	Castle of the Knights of the Teutonic Order	1994	Castle Museum in Malbork ^a
11.	Krzemionki (Stodół)	Flintstone mines	1994	Archaeological Reserve and the Neolithic Mining Museum in Krzemionki
12.	Wieliczka ^b	Salt mine	1994	Kraków Salt Mines Museum in Wieliczka ^a

^a on the National Register of Museums, ^b on the UNESCO World Cultural Heritage List.

Source: author's compilation based on www.mkidn.gov.pl.

branches), regional collections (District Museum – Toruń, Museum of Podlasie – Białystok), and ethnographic or archaeological collections (Łódź, Warsaw). It is worth mentioning those purpose-built as museums (the main buildings of the National Museums in Kraków and Warsaw), and including museums accommodated in modern buildings which symbolize a modern approach ('Manggha Museum of Japanese Art and Technology' in Kraków, 'Museum of Sport and Tourism' in Warsaw, 'National Museum of the Przemysł Region' in Przemysł).

About 10% of museum buildings used to be sacred structures – mostly monasteries of different religious congregations: Franciscans, Jesuits or Piarists. The collections exhibited in them differ thematically and are of varying importance (e.g. 'National Museum' in Gdańsk, 'Museum of Architecture' in Wrocław or 'Museum of Łowicz').

The last places given a high ranking are museums accommodated in rural buildings (open-air museums), industrial buildings or at remembrance sites. Despite their lower ranking, they are in a way exceptional, because they are linked to their themes and types of the exhibits presented with (ethnographic, technological, martyrdom) as the strongest. The first of them – rural farmsteads – are typical of open-air museums, complexes of buildings embedded in the natural landscape, usually moved from their original places, gathered together so that they recreate a village with characteristic rural buildings. They create space for holding cultural events (e.g. 'Museum of the Opole Countryside' in Opole, 'Museum of Rural Culture' in Kolbuszowa). Industrial buildings include closed

factories (Central Museum of Textiles), railway stations (Railway Museum in Warsaw), or mills ('Museum of Papermaking' in Duszniki Zdrój). Places designated as museums deserving special attention are former death and concentration camps – authentic evidence of historical events. Museums established at such places preserve the memory of the past, both through the premises themselves and the reality exhibited. Visiting such places gives people an opportunity to actually see artefacts which were 'witnesses' to events, and it is them that have the strongest impact on our emotions and are remembered the longest (BARAN 2006).

To sum up, the building in which a museum is accommodated has a huge influence on the perception of the institution and makes the museum message more credible when the exhibits are associated with the place where they are exhibited (the compatibility of the collection, the building and its interior). The building has an effect on the atmosphere of the place and the perception of the presented items and ideas, but such use of a building also helps protect and preserve material cultural assets and makes the whole museum an element of the national cultural space.

While analyzing museums in the context of their significance for cultural tourism, let us mention the concept of the 'monument of history', which is only seemingly irrelevant to the topic. Monuments of history are immobile historical monuments of particular importance to culture, established and protected by the President of Poland (Historical Monuments Protection Act).

Currently, there are 54 such ‘monuments of history’ in Poland. The list includes buildings and areas which reflect the richness and variety of the cultural heritage of Poland. Apart from individual buildings, they also include old urban complexes, cultural landscapes, masterpieces of defensive architecture, battlefields, canals, building complexes and monastery complexes (www.mkidn.gov.pl). Many of them come jointly with museums, which integrates the background and the exhibits, and combines their protective and popularizing functions (Table 2).

The table above makes it obvious that both Monuments of History and the museums accompanying them are well-known and popular, and that they co-create the character of a given site. The table does not include numerous museums situated in historical city centres, such as Gdańsk, Kraków, Lublin, Poznań, Toruń, Warsaw or Wrocław, which are also Monuments of Culture and tourism targets as part of cognitive, urban or cultural tourism. It is worth mentioning that museums are also connected with sites which have been put on the UNESCO World Natural and Cultural Heritage List (State ‘Museum of Auschwitz-Birkenau’ in Oświęcim, the Castle in Malbork, the Salt Mine in Wieliczka).

4. THE CULTURAL ACTIVITY OF MUSEUMS

Museums as institutions of culture are places where many cultural events are held. Some of them are international, others are national or regional, while some are associated only with a given place. Some of them are held regularly, others are organized only once. Cultural events organized by museums are a way to expand their offer and attract new regular visitors. This kind of activity is observed above all in cities, as they offer larger opportunities and generate more potential recipients (tourists and inhabitants).

Table 3 presents selected regular events held in a number of Łódź museums. They perfectly match the history and special character of the city, which in the past performed the function of a significant textile industry centre (International Textile Triennale, Textile Worker Days), developing thanks to a mixture of cultures (Poles, Germans, Russians, Jews) of whom Poznański or Geyer were representatives. That is why some events refer to these characters (Poznański Birthday, Geyer Music Festival) and are held in their former residences. The tradition of Łódź as an important film centre (film production, film school, the presence of film people) is highlighted by the cultural events organized by the Museum of Cinematography or the Museum of Animation (e.g. Film Festival, Film Music Festival). The examples of events presented show varying levels and importance, but they show that museums may contribute to a comprehensive and cohesive promotion of a city and co-create its image.

A typically urban event which links many Polish museums is the ‘Night of the Museums’. It began in Germany in 1997, and through France and the Netherlands spread to other European countries. The aim of this event is to popularize and promote museum collections by exhibiting them free of charge outside regular opening hours (usually between 18.00 and 01.00). Participating in this event is an opportunity to promote culture, the city, the building, as well as the chance to form certain culture-related attitudes and behaviours. On the other hand, the participants have a chance to visit museums, discover their collections and activity; it is also an alternative way of spending one’s free time. In 2012, the ‘Night of the Museums’ in Poland was organized by about 100 cities and attended by about one million people (KRAKOWIAK & SKRYDALEWICZ 2013).

A new event, which is becoming increasingly popular and which has also been popularized abroad, is Slow-Art Day, held in Poland since 2011. The Slow-Art movement is joined by the most important Polish museums offering the chance to get acquainted with five chosen pieces of art within one hour. The idea is to savour art and learn through contemplation, contact

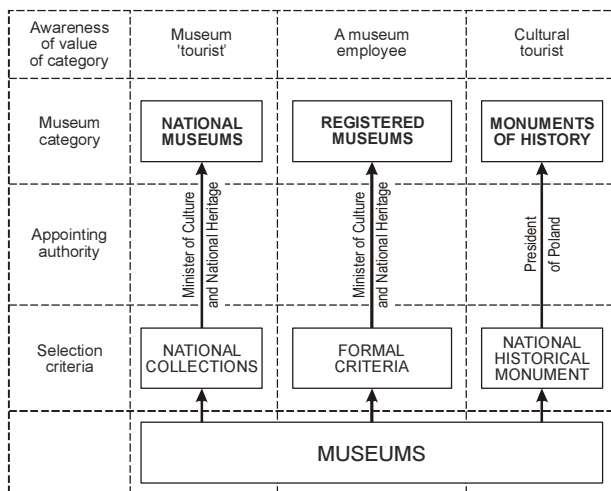


Fig. 4. Relations among the most important museums in Poland
Source: author’s compilation

The links among the groups of museums discussed so far are presented in Fig. 4, showing differences at the level of individual authorities and criteria for establishment. Interesting conclusions are drawn from an analysis of awareness of the importance of individual museum categories. It seems that their actual assets can be appreciated by specific ‘recipients’, e.g. in the case of registered museums – mostly museum staff, national museums – visitors, and in the case of the monuments of history – cultural tourists.

Table 3. Selected regular events held in Łódź museums

Museum	Theme of event	Description of event
Central Museum of Textile Industry (organizer)	International Fabric Triennale	Held since 1972. Promotes contemporary textile art, takes the form of a competition accompanied by additional events. So far it has been organized 14 times.
	Geyer Music Festival	Organized since 2008, in the form of meetings with different types of music and musicians from all over the world. Held on a chosen day of the week in the summer months in the museum yard.
Se-Ma-For Animation Museum (organizer)	Film Festival - International Festival of Puppet Animation and Technique	Held since 2010. Its aim is to create a forum devoted to film cooperation. It is in the form of a competition, accompanied by film showings.
Museum of Independence Traditions (co-organizer)	Commemorating the Anniversary of the Liquidation of Litzmannstadt Ghetto	Held since 2004. Lasting for several days and taking place in different parts of the city associated with the Jewish community in the past.
Museum of Cinematography (organizer)	'Mankind in Danger' Media Festival	Held since 1990, in the form of a review of documentary films regarding threats to mankind and the environment; it presents film, TV, video and radio productions
	Film Music Festival	Held since the late 1990s. Each event is devoted to a different Polish composer of film music. The festival consists of film showings and meetings with artists. So far, it has been held 16 times.
Factory Museum (organizer)	Textile worker Days	Held since 2009, refers to the traditions of this holiday. The event includes workshops, shows, meetings, excursions.
	Poznański's Birthday	Held for several years, in the form of a fun event. It popularizes the museum located in the former Poznański factory, provides information about the industrialist and the history of industrial Łódź.

Source: author's compilation.

and conversation with a specialist (museum employee); it is a protest against 'checking off' exhibits, exhibitions or museums, it gives the visitor the freedom of choice. The word 'slow' has two meaning in this case - not hasty, and free of organised interpretation (www.museoblog.org; www.culture.pl).

Interesting museum campaigns include 'Free November' and 'Museums for One Złoty', initiated by the Minister of Culture and National Heritage. The former, held as an element of cultural education, increasing access to national cultural institutions, and participation in culture, encourages tourists to visit four royal residences: Wawel Royal Castle, Royal Castle in Warsaw, Łazienki Park and the Museum-Palace of King Jan III in Wilanów. According to the MKiDN (Ministry of Culture and National Heritage), last year they were visited by the total of about 265,500 and about 29,500 took part in the educational classes organized. The other campaign, which has just started, is to achieve similar aims, but is addressed to younger visitors. It has been taken up by national museums, but talks are being held with regional institutions as well. Both campaigns are the result of the state's cultural policy, in which culture is treated as a particular asset (www.mkidn.gov.pl).

The above examples present the process of a gradual change taking place in Polish museums. Apart from investing in modern buildings and technologies, museums are expanding their activity and changing their attitude towards visitors. These changes can

be observed all over Poland, but also at the level of individual institutions which compete with one another by preparing a holiday offer (holidays in a museum), organizing museum weekends ('museomania'), or open days. Their involvement is particularly noticeable on websites where the information mainly concerns events and their potential addressees - children, families and the elderly. Events held by museums only at the organizational phase, and which then run their activity on temporary premises, in a building without exhibitions or in public spaces, breathing life into the institutions they are creating (e.g. Museum of Polish Jews, Museum of the History of Poland) are a complete novelty.

5. MUSEUMS AS CULTURAL TOURISM DESTINATIONS

According to the Central Statistical Office (CSO), in 2012 Polish museums were visited by a total of 26 million people. The available data concerning selected years points to continuous growth, which confirms the increasing interest in these institutions (Fig. 5). Report analysis shows that over the last ten years the number of visitors has increased by about 10 million, which means that there are about one million tourists more every year.

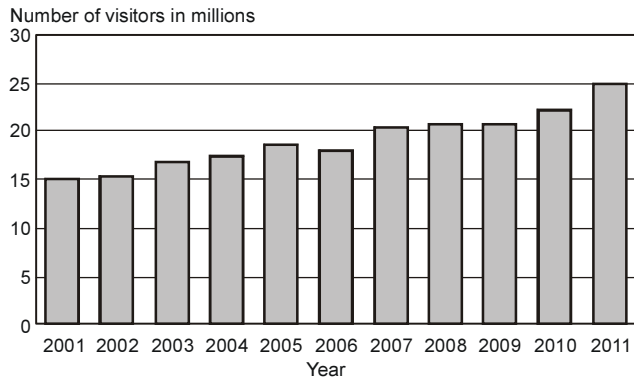


Fig. 5. Visits to Polish museums: 2001-11

Source: author's compilation based on CSO statistical yearbooks

CSO statistics concerning museums show that the most popular are art including museums of interiors (around 33%), historical (16% approx), and multi-purpose and museums of martyrdom (7.5% each). In a way this depends on the number of these institutions (with the exception of the museums of martyrdom). This trend is also confirmed by the museum popularity index, calculated as a ratio of the percentage of tourists at a given group of museums to the percentage of those museums of the national total (Table 4, Fig. 5). Based on this index, the highest positions are taken by art, martyrdom, natural history and 'others' some of which are specialized museums. The lowest index was recorded for regional museums.

Table 4. Museum popularity by collections in Poland

Type of museum	Percentage in overall		Popularity index C/B
	museum total (%)	visitor total (%)	
A	B	C	D
Archaeological	2.6	2.3	0.88
Art	12.2	33.2	2.72
Biographical	7.3	4.0	0.55
Ethnographic	8.7	6.3	0.72
Historical	18.1	16.3	0.90
Martyrdom	2.9	7.6	2.62
Multi-purpose	10.9	7.7	0.71
Natural history	4.7	6.3	1.34
Regional	18.4	4.4	0.24
Technology	6.1	3.6	0.59
Military	1.8	1.2	0.67
Other	6.3	7.1	1.13
Total	100.0	100.0	x

Source: author's compilation based on CSO data.

It seems, however, that it is not only the collections that determine the attractiveness of a given museum, but also its status and the building in which it is accommodated. The author believes that museums can be divided into the following categories:

1) museum – institution,

- 2) museum – place,
- 3) museum – the building,
- 4) museum – collection,
- 5) museum – exhibition.

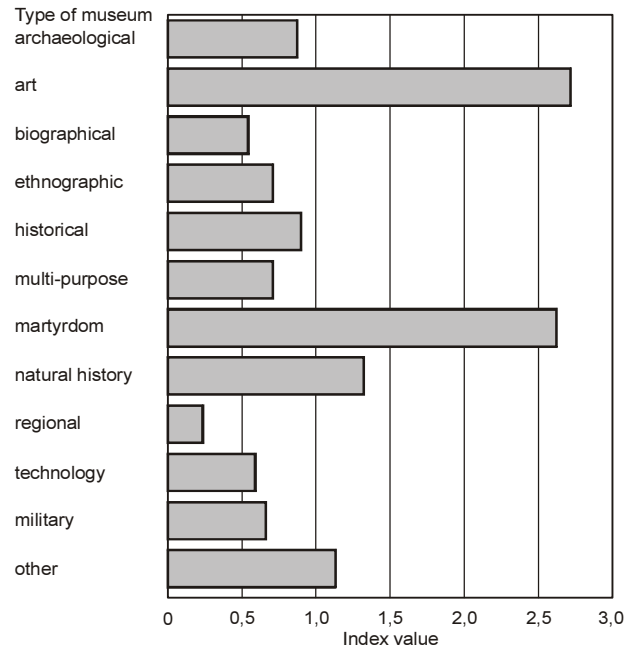


Fig. 6. Popularity of museums by collections

Source: author's compilation

These categories let us look at the museums from the point of view of a potential visitor and establish what is most important for them. The detailed description of individual categories and examples of museums are presented in Table 5. The categorization above concerns permanent, unchanging elements (that is why events were not taken into account). The museum itself may be important due to its location and theme (e.g. 'Museum of Polish Jews' in Warsaw, currently under construction), or the collection and its institutional character (National Museum in Kraków). Verification would require research, the effect of which could be a division of museums according to their attractiveness.

6. CONCLUSIONS

Museums are among the most important cultural assets. Their value lies not only in the collections, exhibitions, but also the buildings which accommodate them and the activities they run. They are a traditional tourism attraction and an element of national tourism space. Museums provide information about the past and the present, being an expression of it themselves.

Table 5. Categories of museums visited as a part of cultural tourism

Museum category	Description	Examples
Museum – institution	They are cultural institutions, important for the country or region which raise the prestige of the destination where they are situated, have an influence on the cultural role it plays. They exhibit representative collections and provide knowledge about a given area (administrative, historical, geographical). They are characteristic of destinations of an established administrative status (capital of a region, voivodeship or county town)	National, district and regional museums e.g. National Museum in Poznań, District Museum in Toruń, Regional Museum in Sieradz
Museum – place	A place of varying size – understood as a site, destination or region. It carries a specific message and is strictly associated with a given person, community or event. A characteristic feature of such museums is the connection between the place and the collection. They are found mostly in smaller destinations.	Ethnographic open-air museums, museums of martyrology, biographical, historical, e.g. Kaszubski Ethnographic Park – Wdzydze Kiszewskie; Gross-Rosen Museum in Rogoźnica; Piłsudski Museum in Sulejówkę; Battle of Grunwald Museum in Stębark
Museum – base	Visited for the building itself – its history, the time when it was erected, architectonic style, architect, former owner, its surroundings and interiors. The museum base, the historical or building or modern shape is usually representative of the destination. The collection reflects the character of the building. They are found both in large and small destinations.	Museums in residences, museums of interiors, new museums e.g. Castle Museum in Malbork; Museum – Palace in Wilanów; Zamoyski Family Museum in Kozłówka; Museum of Polish Jews in Warsaw
Museum – collection	The main asset of the museum is the collection, devoted either to a single theme or to a variety of themes, but always of particular importance. These facilities are usually not common, and the collections are important for those who are particularly interested in a given subject. They are found both in large and small destinations.	Museums of technology, specialist, military, etc. e.g. Museum of Textiles in Łódź; Museum of Musical Instruments in Poznań; Polish Army Museum in Warsaw
Museum – exhibition	An important element is the way the collection is exhibited and the information about it is communicated – it reflects the formula adopted by the museum. Modern exhibition methods, the technologies used and visiting a part of active participation are other significant elements. They are found in large cities.	Modern museums (multimedia, narrative), e.g. Warsaw Uprising Museum in Warsaw; Chopin Museum in Warsaw; Schindler’s factory in Kraków; City Market Underground in Kraków

Source: author’s compilation.

They let us discover, appreciate and, in consequence, protect important cultural assets, as well as satisfy our spiritual, non-material needs. In conclusion, the role of these institutions is exceptional not only in terms of cultural tourism, but also in the context of shaping specific behaviours and attitudes.

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SPATIAL AND MORPHOLOGICAL EFFECTS OF TOURISM URBANISATION IN THE ŁÓDŹ METROPOLITAN AREA

Abstract: The article presents the effects of urbanisation that took place from 1979 to 2004, on the space of tourism areas in the rural-urban fringe of the Łódź Metropolitan Area. The study concerns morphological changes, i.e. land use, land plot development, as well as the technological and social infrastructure of 24 destinations.

Key words: urbanisation, tourism urbanisation, spatial aspect of the urbanisation process, metropolitan area, rural-urban fringe, tourism destinations.

1. INTRODUCTION

The aim of the article is to present the effects of the urbanisation process on the space of tourism destinations in the Łódź Metropolitan Area. The analysis concerned the forms of land use and ownership, the spatial and functional system of 24 destinations, the development of land plots, the morphology of built-up areas, as well as the technical and social infrastructure. Data collected in 2004 by M. MAKOWSKA-ISKIERKA (2009)¹ was compared to information from 1979 published by A. MATCZAK (1982).

Tourism urbanisation is an urbanisation stage. It may mean an individual, particular phenomenon, a sequence of processes, as well as a particular state or transformation of geographical space caused by these processes. It is complex, consisting of several stages and leading to a substantial transformation of rural into urban space due to tourism (DZIEGIEĆ 1995). Functional transformations are mainly caused by city inhabitants, who temporarily 'migrate' to areas outside the city for recreational purposes, thus contributing to a transfer of capital and models of social behaviour. Changes affecting individual villages and the whole settlement system are caused by phenomena directly related not only to tourism development, but also to modernization in a given society. Changes take place on different planes which are mutually dependent and interrelated. As regards space and morphology, the changes concern: forms of land use (intended for tourism use), recreational buildings (e.g. second homes) in areas outside the city, the development of spatial patterns in the countryside,

better supply of technical and social infrastructure in rural areas, household development, as well as the shape and size of residential houses. The effects of urbanisation listed above, at various stages of advancement, were observed in destinations situated in the Łódź Metropolitan Area.

A metropolitan area means a large city and neighbouring areas linked to it functionally. Its range is not the same as the rural-urban fringe (MARKOWSKI & MARSZAŁ 2006), understood as a 'back-up' area for the central city, with food supply, housing and tourism-recreational functions. However, in the case of a metropolitan tourism region, its area is often referred to as the rural-urban fringe (e.g. FARACIK 2011).

The shape and the potential boundaries of Łódź Metropolitan Area (LMA) were established as a result of an analysis of functional-spatial features, as well as a tendency towards the development of the metropolitan functions of communes (*gminas*) in this region (*Plan...* 2010). LMA covers 2,862.8 km² and consists of the city of Łódź and 35 communes (*gminas*). For the purposes of this article, the author closely studied 24 (tourism-recreational) destinations, covering a total of 101.26 km², within 30 km from the administrative borders of Łódź (Fig. 1). It was possible to observe four main aspects of urbanisation: demographic-vocational, economic, cultural and spatial-morphological². Multi-faceted urbanisation processes are best visible in landscape changes. As regards space, they lead to permanent transformations in the area's morphology. They are also evident in changes to land use.

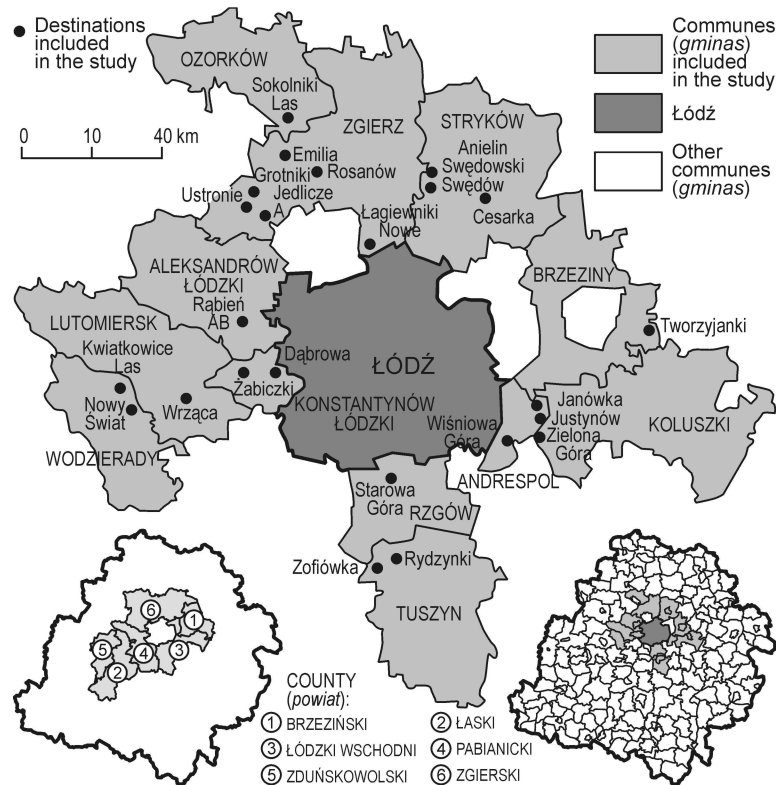


Fig. 1. The location of the area studied relative to Łódź Metropolitan and Łódź voivodeship areas
 Source: author's compilation

2. LAND USE

How advanced urbanisation processes have become in the tourism-recreational areas studied can be seen from land use. The domination of forest over agricultural areas (Fig. 2), recorded in 2004, points to the non-agricultural character of the destinations. It is also shown by the relatively high percentage of urbanised areas (18.77%), including residential and transport.

A correlation was observed among individual types of land use. Areas built-up, urbanised and agricultural were inversely correlated to the area of forest. Pearson's correlation coefficient for built-up and forested areas was very high – 0.930. On the other hand, the ratio between the percentages of forest and agricultural areas was also very high but negative ($r = -0.801$), which means that where there were few agricultural areas, forest covered a large part of the total area of a given unit. This may also be related to when the destinations included in the study obtained their recreational function. The older an area, the more forested it was (correlation coefficient – 0.487). This comes from the fact that destinations founded before the Second World War were usually surrounded by extensive forest.

The average area of the 24 destinations studied was 4.22 km² and was larger than the average area of villages in the Łódź voivodeship (3.34 km²). The largest villages (< 5 km²) were those with the longest (pre-war) recreational traditions, e.g. Rydzynki, Grotniki, Wiśniowa Góra, Sokolniki Las or Rosanów. Smaller destinations, with more agricultural than forested land, included larger transformed and urbanised areas (e.g. Janówka and Żabiczki). This means that large forest complexes, which are mostly state property, limit the possibilities of developing private building and infrastructure, which is justifiable if we consider the preservation of the natural assets of rural-urban fringe areas. It is worth pointing out that it is the forests with their special microclimate that are the main tourism asset of LMA, making it a particularly attractive area. They have contributed to the development of the recreational function of the destinations, and are encouraging city inhabitants to change their permanent place of residence.

Forests are the most important form of land use (they cover $\frac{3}{4}$ of the total area of Ustronie, Grotniki, Rydzynki and Wiśniowa Góra). However, at many

destinations their percentage has decreased – most rapidly in Dąbrowa, Starowa Góra and Sokolniki Las (by over a half compared to 1979). This was mostly connected with the expansion of built-up and urbanised areas rather than agricultural land. It is one of the consequences of urbanisation, which in extreme cases may lead to irreversible changes in these areas. A decrease in forested area may mean that the recreational function has disappeared and is replaced with other functions (e.g. residential).

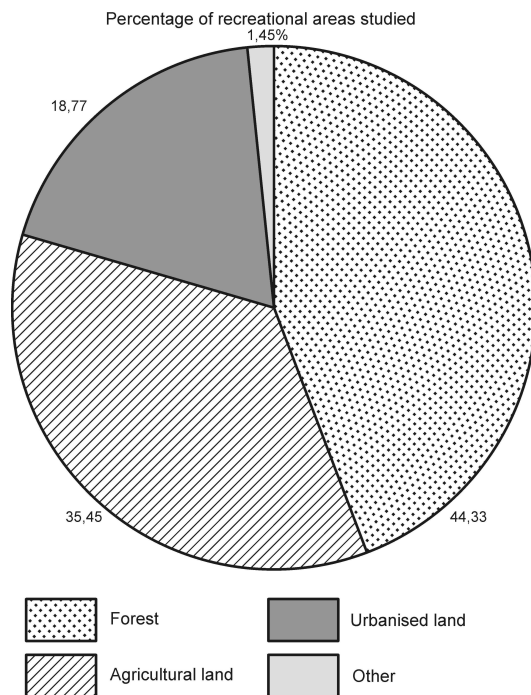


Fig. 2. Land use in studied recreational areas: 2004
Source: author

Over a period of 25 years, the percentage of agricultural land decreased by nearly half (from 61.57% in 1979 to 35.45% in 2004). The growth rate differed from place to place but it was negative nearly everywhere (with the exceptions of Dąbrowa and Zofiówka). The biggest decreases in the percentage of agricultural land were recorded in Wiśniowa Góra – by 98.6%, Grotniki – 90.88% and Ustronie – 88.46%, and Janówka – by 52.33%. This points to rapid, substantial transformations in rural-urban fringe tourism areas. Differing percentages of agricultural land may be explained by the length of time over which they had a recreational function. It was proved that their correlation was largely negative ($r = -0.571$) which means that the destinations which had had recreational functions for a longer period had less agriculture, especially arable land (decrease from 51.59% in 1979 to 36.72% in 2004). The decrease for the benefit of other land uses (usually more intensive) seems to be a natural process,

especially in rural-urban fringe areas, and points to ongoing urbanisation processes there.

Built-up, residential, transport and other types of area may be treated as a measure of urbanisation, because they clearly point to how advanced this process is. Such land use types occupied a relatively large part (22% on average) of the area of each destination studied (more than one third of all the land in Starowa Góra, Justynów and Żabiczki, and over a half in Sokolniki Las and Janówka). Compared to earlier years, the percentage of urbanised area in the majority of the villages has increased. Since the 1970s, the growth rate has exceeded several hundred per cent (e.g. in Żabiczki, Rosanów, Janówka, Starowa Góra), and changes compared to other areas were the most rapid at that time. A greater built-up area was found in destinations inhabited by large numbers of people, and with a relatively small percentage of agricultural land at the same time (moderate correlation 0.4). It was proved that the length of time in which these destinations had recreational functions was not significant, but rather how developed they were, i.e. those with a more developed tourism function had a larger percentage of urbanised area ($r = 0.481$). Built-up and transport areas are expanding at the cost of other types of land, also forest, though it was the occurrence of the latter rather than distance from Łódź that determined the development of urbanisation in tourism areas.

The majority of the urbanised land (48.47%) was in residential areas, which made up 9.1% of the total area. However, if we include built-up agricultural and other areas it would take up 11.93% and as much as 63.52% of the urbanised area. Most of it belonged to Sokolniki Las (40%), Janówka and Żabiczki (over 35%), and Starowa Góra and Justynów (over 25%). Residential areas showed a considerable positive correlation with the development of the recreational function at individual destinations ($r = 0.468$) and the number of permanent residents ($r = 0.436$). They were strongly ($r = 0.883$) correlated with the percentage for transport and negatively correlated with the destination area ($r = -0.258$), the percentage for agriculture ($r = -0.236$) and forest ($r = -0.375$). They did not show any significant correlation with the period of recreational function ($r = 0.131$) or distance from Łódź ($r = -0.099$). Pearson's correlation coefficient for built-up agricultural land and distance from Łódź was moderately negative ($r = -0.431$). This means that most buildings could be found in agricultural areas near the city. On the other hand, forest dominated farther out and was not as heavily built-up.

In order to establish the main types of land use, Doi's method was used (1975), which serves the purpose of defining the main elements. Six groups were distinguished: three with an absolute domination

(over 50%) of the agricultural area (R) – group I, forests (L) – group II, and urbanised areas (Z) – group III, as well as three mixed groups (40% domination): RL – group IV, ZR – group V, RLZ – group VI (MAKOWSKA-ISKIERKA 2011). Also changes in the main types of land use were defined (Table 1) and between 1979 and 2004 their number increased by half. In most cases, predominating agricultural areas gave way to built-up, transport and forest, which is further proof of rapid urbanisation.

Table 1. Changes in main land use types in some tourism-recreational destinations: 1979*-2004 (Doi's method, 1957)

Change of group		Destination
I - III	R - Z	Janówka
I - V	R - ZR	Justynów
I - II	R - L	Rydzyński
I - VI	R - RLZ	Rąbień AB
II - III	L - Z	Sokolniki Las
x	LR - L	Wiśniowa Góra
x	LR - R	Zofiówka

* Comparative data for Rydzyński and Zofiówka comes from 1988; R - agricultural, L - forest, Z - built up areas.

Source: author.

3. THE SPATIAL AND FUNCTIONAL PATTERN OF DESTINATIONS

Changes in land use result in morphological changes connected with the transformation of the spatial pattern of destinations, land plots and building morphology. Parcelling and infrastructure development were the result of establishing estates around Łódź. Those created 'from scratch', often in accordance with Howard's idea of 'garden-cities' (e.g. Grotniki, Sokolniki Las) usually had the regular spatial layout of a chess board, radial or park type (MATCZAK 1982). Destinations created in stages – usually after the Second World War – have multi-axial and mosaic layouts. Spatial planning was least affected by tourism development in the villages founded in the 1960s and 1970s.

Comparing plans from the early 21st c. to those from the 1980s, we notice that the majority of the recreation destinations had not changed their layout, but were filled in with plots of land and buildings in an irregular, dispersed way (Fig. 3). This was caused by the dynamic parcelling of agricultural and forested areas (especially those privately owned), as well as the development of construction (not only summer holiday houses). Over the period of 25 years, spatial transformations were connected with a more intensive use of land and its changing function. At that time, the

secondary parcelling observed since the 1950s was intensified, easily done due to unrestrictive legal regulations. A result of the growing number of properties was the fragmentation of land and its more intense (condensed) development, including the number of streets, which is typical of urban areas (LISZEWSKI 1977).

Building density is a measure of urbanisation – higher values point to intensity and signify an advance in urbanisation. In 2004, in the recreation destinations, building concentration was on average 92 houses per km², but in one third of all areas this ratio was higher than average (e.g. over 271 in Justynów and Sokolniki Las). The number of residential buildings per 100 ha of agricultural land was 109, and values above average were recorded in nearly the same destinations. In this case we could also observe a correlation with the number of permanent inhabitants ($r = 0.582$), but a greater role ($r = 0.401$) was played by time of in a given village, because in destinations with longer tourism traditions there were generally fewer agricultural areas. The measure also depended on land use, especially the percentage of agricultural land ($r = -446$) and forest ($r = 427$).

The distribution of buildings was uneven and related to the fact that they had been erected at different times. However, when comparing detailed plans of recreation destinations certain regularities become evident. In the late 1970s, the majority of summer holiday houses were located on the edges of some destinations (Swędów, Justynów, Rydzyński, Kwiatkowice) or in forest (especially older destinations, such as Sokolniki Las, Grotniki and Ustronie), as well as along major roads and directly near the administrative borders of Łódź. At present, due to the shortage of unoccupied forest, regarded as the most attractive, buildings are being erected on the remaining areas (often also agricultural), inside the destinations, infilling them and at the same time changing their morphology.

The functional layouts are difficult to describe. Most areas play mixed roles, therefore it is not possible to clearly define functional districts. However, in comparison to the late 1970s, we may observe substantial changes. Over a period of 25 years, residential areas greatly increased, often at the cost of the earlier predominant summer holiday accommodation areas. At the same time, forested and agricultural areas have decreased. Due to the economic and political transformation, the service sector developed, especially trade; new health service and cultural and entertainment institutions appeared. In many tourism destinations they are not dispersed, like before, but form complexes, usually on the main access roads.

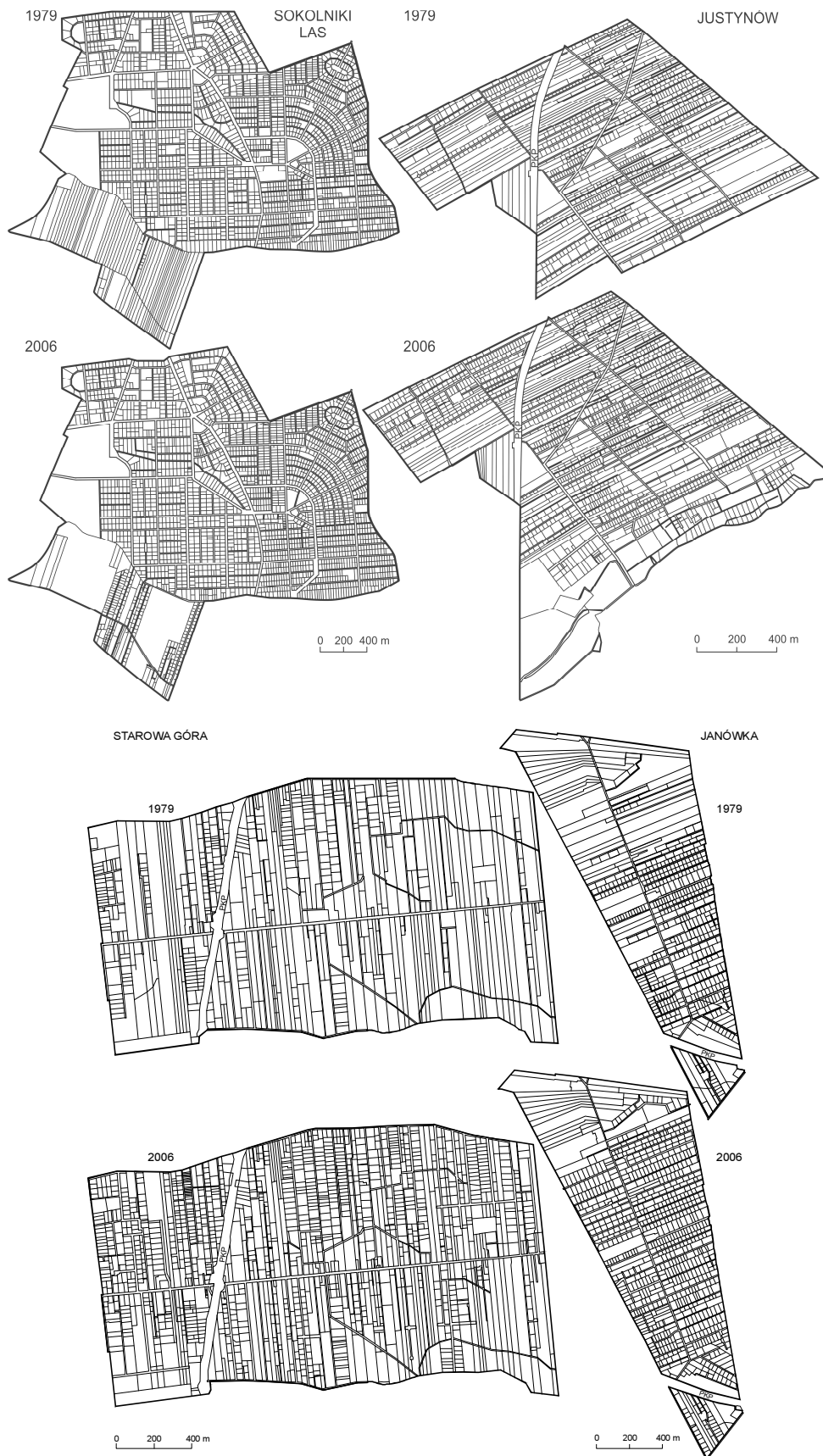


Fig. 3. Plans for selected recreational destinations from 1979 and 2006: Sokolniki Las, Justynów, Janówka i Starowa Góra
Source: M. MAKOWSKA-ISKIERKA (2009)

Urbanisation and modernization in some of the areas studied resulted in the withdrawal of recreational functions for the benefit of other, mainly residential ones. Further development of these may lead to the suppression and total transformation of the primary functions of these areas. We should consider here the popular trend to buy property in the tourism areas of the Łódź Metropolitan Area, despite the fact that the prices are extremely high and supply is often lower than demand. Many people decide to invest outside the borders, but close by, which triggers the process of 'spatial succession' from a recreational function (LISZEWSKI 1987). This refers to the model of the migration of second homes and destination expansion (LUNDGREN 1974, PEARCE 1989, DZIEGIEĆ 1995), described in detail by M. MAKOWSKA-ISKIERKA (2009, 2011).

4. DESCRIPTION OF LAND PLOTS

In 1979, in the whole rural-urban fringe of Łódź there were 8919 summer plots (MATCZAK 1982), and in destinations subjected to a detailed comparative analysis - 4570. The following increase in the number of plots was observed: 2,446 in 1966, 2896 in 1970, and 3,778 in 1975 (MATCZAK 1982). It is difficult to estimate how many there were in 2004, because official registers do not divide property into functional types. Therefore, all 24,936 plots were taken into account, at least 20% of which had a recreational function (c. 5,500 had summer holiday houses). We must not forget, however, that some recreational plots are not built-up, and the buildings erected on others are 'second homes', used only seasonally.

The number of plots in individual tourism destinations did not strongly depend on distance from Łódź ($r = -0.035$), and only moderately ($r = 0.353$) on the length of time with a recreational function. More popular and fashionable destinations of longer tourism tradition, such as Sokolniki Las or Rosanów, had the largest number (2929 and 2339, respectively), while the younger, agricultural places had the fewest (e.g. Cesarka - 74, Dąbrowa - 83).

The intensity of change as regards the number of plots can be presented by the RT index, expressing the number of summer holiday plots per 100 registered plots. It defines the degree of rural settlement transformation due to tourism, as well as phases of this process. Therefore, it may be regarded as a measure of functional transformation, showing a new (tourism) function acquired by rural areas. In the studied case, identifying the number of summer holiday plots with plots with individual recreation buildings, the RT index did not exceed 75 at any of the destinations,

which means that the number of plots with summer houses was much lower than the remaining registered plots. Taking into account that they had already undergone transformation due to tourism, values obtained were interpreted with the help of A. KOWALCZYK (1994). It meant that no destination had been fully transformed due to tourism alone. As many as 11 had $RT < 20$, which suggests that they were not at the initial, but rather at the final stage of transformation due to tourism. The substantial decrease in the percentage of summer plots among the remaining, points to the transformations that have taken place in the recreational areas of the rural-urban fringe of Łódź, as well as to the withdrawal of tourism functions and the introduction of new residential functions. This in turn demonstrates advancing urbanisation.

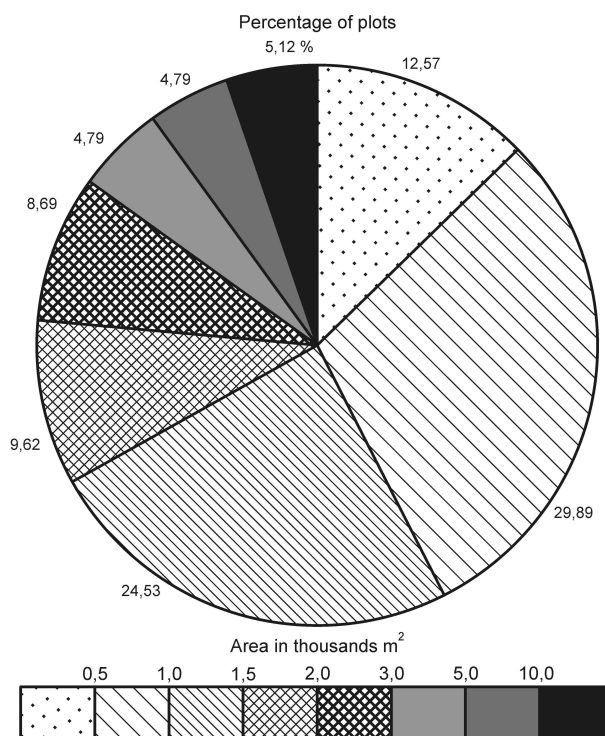


Fig. 4. Size of land plots in tourism-recreational areas in 2004
Source: author

Generally, in the compared periods, the number of plots increased at the cost of their mean area, which points to ongoing transformation. As a result of secondary parcelling, the originally large plots often did not retain even the suggested minimum of 1000 m². The average area of all plots in the 24 recreational destinations in 2004 was 3,873.75 m², but more than half were smaller. The size of plots is presented in Fig. 4. Plots of up to 2,000 m² (¾ of all plots) are defined as typically summer holiday plots, and land with over 10,000 m² - as agricultural (LISZEWSKI 1985). The majority of plots were small or medium-sized (up to 1,500 m²) making up 67% of the total area. The most

numerous, but at the same smallest were found in Sokolniki Las, Rosanów, Justynów, Starowa Góra, Rąbień AB, Janówek and Żabiczki (Fig. 3), that is in those destinations where urbanisation was most advanced and noticeable.

Advancing urbanisation is visible in the morphology of the plots. A. MATCZAK (1982) believes that recreational plots differ from rural ones in the small number or lack of farm buildings, that they are often forested or grassed, sometimes used for gardening and orchards (horticulture); they also include sheds and garages (c. $\frac{1}{3}$ - $\frac{1}{2}$ in 1980 in the rural-urban fringe of Łódź), sometimes sports facilities. In order to establish the situation, in 2004 and 2005, an inventory of 189 plots with summer houses and 211 with permanent (residential) houses was made. A larger mean area (nearly by half - 1497 m²) was recorded for the latter type (2,729 m² on average). As many as 40.5% of the plots were significantly transformed, i.e. had decorative plants typical of gardens, while plants typical of forests were found in 31.75% of summer plots but only in 18.48% of plots that could be inhabited all year round. Paths and drives of all kinds were found much more often around residential houses (over 50%) than recreational ones (< $\frac{1}{3}$). About 40% of plots had utility buildings (sheds) and garages - again, more of them were found on plots with houses that could be inhabited all year round.

5. BUILDING MORPHOLOGY

The urbanisation of the rural-urban fringe of a large city is also manifested in changes to the types of buildings (JAKÓBCZYK-GRYSZKIEWICZ 1991). A characteristic feature of rural-urban fringe recreational areas is the scarcity of farm buildings and the domination of summer houses (individual recreation). Advancing urbanisation results in the development of all-year residential buildings, though some of them play in fact a role of 'second homes'³.

In 2004, there were 9355 houses, 58.25% of which were summer houses (5449), and the remaining 41.75% were permanent (3906). In 1978, in the rural-urban fringe of Łódź, 2992 private summer houses were registered, which made up only 1% of the total number of residential buildings (MATCZAK 1986). Over 25 years the proportions of both types had become more balanced, because the number of buildings had considerably increased⁴. Despite the fact that this mainly concerned newly built houses inhabited all year round, the number of individual recreational buildings still remains high, which stresses the tourism character.

By 2004 the number of summer houses had nearly doubled (exceeding the previous value for the whole recreational area of the rural-urban fringe of Łódź by 45%). In the administrative system, the largest number (66% of the total) were found in three communes (*gminy*): Zgierz, Ozorków and Andrespol. For instance, in Sokolniki Las and Wrząca, the number built over the period of 25 years was larger than in 1978 (Table 2). At the same time, between 1999 and 2004, in Anielin Swędowski, Swędów and Cesarka (Sosnowiec) the number decreased by nearly half. This could have resulted from their transformation into all-year residential buildings or from the fact that they were replaced with new ones. Recreational building value in 2004 was strongly positively correlated with the length of recreational function at a given destination ($r = 0.515$). This should be explained by the growing correlation between number of summer houses and length of time. In villages of longer tourism tradition, there were more individual recreational houses, therefore the value of the built-up measure was higher. In 1978, it was location that was more significant.

The growing number of houses, especially those for permanent use, is not only a measure but also an obvious proof and consequence of advancing urbanisation. It leads to balancing or even reversing their proportions in relation to recreational buildings, which poses the question about whether a primary recreational function is possible at a destination. The excess of all-year houses suggests a residential function has developed, competitive to the tourism one. Such changes, however, seem to be a natural consequence of urbanisation in tourism-recreational areas. Their speed and direction will decide whether they will decrease one for the benefit of the other, or perhaps both functions will co-exist in some way.

Table 2. Changes in the number of summer houses in some destinations of the studied area in 1978, 1999 and 2004

Destination	1978	2004	Difference
Sokolniki Las	487	1 258	+ 771
Grotniki	231	251	+ 20
Justynów	365	396	+ 31
Wrząca	87	179	+ 92
Swędów	60	174	+ 114
Kwiatkowie	52	97	+ 45
	1999	2004	x
Anielin Swędowski	212	93	- 119
Swędów	315	174	- 141
Cesarka - Sosnowiec	50	26	- 24

Source: author's compilation based on A. MATCZAK (1982), A. NOWAKOWSKA (2000) and 'Rejestry wymiarowe podatku od nieruchomości' ('Property/Real estate tax registers') from 2004.



Fig. 5. Examples of summer and residential buildings in the studied tourism-recreational region:
 photos 1, 2, 3, 4 - Sokolniki Las, 5 - Tuszyn Las, 6 - Rydzynki, 7 - Zofiówka, 8 - Żabiczki
 S o u r c e: author's photographs from 2005 and M. MAKOWSKA-ISKIERKA (2009)

In 2004, the total area of summer houses in the studied tourism-recreational region was 218,462.34 m², and of residential houses 406,674.76 m² (nearly twice as much). Jointly, it was six times larger than the area of all the destinations, which points to the high density of buildings and the fact that the houses had more than one floor. The smaller total area of summer houses (despite the fact that their number was nearly twice as high) is connected with their average size – recreational buildings are usually smaller than those used all year round (an average cubature of a summer house was 35 m², and of a residential house – 95 m²). Only in six destinations (Rydzynki, Sokolniki Las, Zofiówka, Rąbień AB, Rosanów, Ustronie) was the total area of summer houses larger than that of residential, and in six others (Grotniki, Wrząca, Świędów, Zielona Góra, Anielin Świędowski, Jedlicze A), despite the larger number of recreational buildings, it was the all-year houses whose total area was larger. It was observed that the further from the city, the lower the percentage of the smallest recreational buildings ($r = -0.713$), which resulted from lower prices for land further from Łódź. At places where more people were registered, the population density was high and there were many plots; the number of all-year houses was also largest, especially the biggest (correlation at the 0.5 level).

Among the 400 houses where the inventory was made, nearly one half were one-storey buildings or those with a usable attic. The taller houses could be used all year round (the average number of storeys was 1.78 for residential buildings and 1.3 for recreational ones). They were 20 years old, on average. In recent years, larger houses have been built, both as regards area and number of storeys, which also means a larger number of rooms. This results from new trends and the growing affluence of society. The level of urbanisation measured with the number of rooms per building (residential – 5.42, recreational – 3.13) turned out to be significant and was higher than in 1978 (by 0.67 in the case of recreational houses). As regards the types of building, it was observed that typically rural farmsteads occurred very rarely, most houses were built using an industrial system and could be used all year round, and the small summer houses were often rebuilt or replaced with bigger ones. Every change of type of building is accompanied by a modification of their architectural style. Therefore, many older buildings were substantially transformed. More series-produced houses in the Podhale (Polish mountain) and Finnish styles appeared. The predominating type, however, were individually designed, high-standard rural-urban fringe buildings (Fig. 5). Architecturally, the buildings in recreational areas tended to have large windows, terraces and balconies (over 63% houses of both types). Most houses

were built of wood or brick and airbrick; they usually had pitched roofs, covered with tar paper or sheet metal.

Changes in built-up area morphology may result in a change of the destination's morphology. It must be remembered that the growing number of inhabitants in recreational destinations, as well as their concentration in a small area, requires exceptional, usually intensive land development. This is connected with investment expenditure, resulting in buildings and facilities filling in space (LISZEWSKI 1977). Thus, the current state of development is the effect of many years of investment in a given area.

6. TECHNICAL AND SOCIAL INFRASTRUCTURE

An important spatial-morphological expression of urbanisation is to equip the destination with technical and social infrastructure facilities. Technical infrastructure is considered to be one of the characteristic features of urban areas providing necessary and essential services. The social infrastructure has a more complementary character. With time, the infrastructure in rural-urban fringe areas has developed and its quality improved. Along with growing standards of recreation and living, the attractiveness of tourism recreational destinations has increased, too.

In 2004, all villages included in the study had an electric supply, some of them even had their streets lit; they mostly had a water supply and sewage systems installed, and the problem of waste disposal was under control. Houses were much better furnished as regards technical-sanitary devices; many of them had a heating system installed. Recreational destinations also gained new social, economic and cultural services (e.g. gastronomic, entertainment, medical and educational facilities), which make life easier and offer more ways of spending free time. Moreover, there were 895 businesses, the large majority of which (79.55%) ran some kind of service, especially trading, and in that way influenced the nature of the settlement. Better equipped destinations developed faster than others, attracting more people who wanted to settle there. The majority of them were already similar to small urbanised towns.

7. CONCLUSIONS

Modern urbanisation involves not only the development of cities, but also their growing influence on the rural environment, especially in the rural-urban fringe.

Urbanisation can be seen in the growing number of large cities surrounded by settlement complexes, functionally linked to them. These patterns are characterized by a tendency to spatially expand and an increasing number of links with surrounding areas. The spatial range is growing due to the development of transport (public and private), the result of which is further urbanisation of areas situated outside the administrative city boundaries. As a consequence, it leads to the emergence of metropolitan settlement systems (KORCELLI, GAWRYSZEWSKI & POTRYKOWSKA 1992). Different authors present different classifications of urbanisation, according to how this process occurs. Sociologists, e.g. B. JAŁOWIECKI (1972) and J. ZIÓLKOWSKI (1964), claim that individual forms of urbanisation have different significances, which increases, starting from the morphological, through the demographic and economic, to the social.

This article describes the effects of tourism urbanisation on recreational areas in the Łódź Metropolitan Area, on the spatial-morphological level. It has been demonstrated that one of its manifestations is the development of infrastructure and the change of type of residential building (to single-family houses of the rural-urban fringe type), connected with a change in architectural style. Another effect confirming progressive urbanisation, and at the same time a measure of the rate of change and the advance of these processes, is a change in land use which involves reducing agricultural land and increasing built-up areas. It has been proved that the size of these areas, which express the scale of urbanisation, depends on the development of the recreational function of a given destination. The author has also presented change in the character of plots of land (expressed by number, average area and mode of development), which has taken place over a short period of time. Moreover, the author has shown modifications in the spatial and functional system and the type of building which determine the morphology of a tourism destination. All these elements prove that the urban life style, which is an expression of urbanisation, is becoming increasingly popular in rural areas. In the areas included in the study, the carriers of these processes are mostly tourists (mainly plot users), who are city inhabitants.

FOOTNOTES

¹ Based on the data from the quoted work, this article presents a lot of information that has not been published so far.

² These terms were used by E. DZIEGIEĆ (1995) with reference to tourist urbanisation.

³ They are buildings used seasonally for recreational purposes by the owner and his family, often serving the purpose of holiday recreation. They are situated outside the city and outside the place permanently inhabited by the owners. In the legal sense, they are private property.

⁴ The analysis does not include collective recreation facilities popular in the 1970s and 1980s, because many of them do not exist any more or have ceased to perform their primary functions.

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FOLK CULTURE RESOURCES AS A COMPONENT OF TOURISM SPACE

Abstract: The paper concerns folk tourism – describes the mutual relations between folk culture and tourism and the main mechanisms of the commercialization of cultural heritage. Moreover it locates folk culture resources in tourism space and includes hospitality.

Key words: folk culture, commercialization, authenticity, folk tourism, tourism space, hospitality.

1. INTRODUCTION: THE NEW MEANING OF FOLK CULTURE

In times of change, many rural areas lose out on their cultural value, including folk culture. Its decline is largely connected with economic progress. So-called old folk culture, previously satisfying the everyday demands of village inhabitants, is no longer needed. Folk customs and rites, crafts and folk skills pass out of use and are preserved only fragmentarily. In their place appears commercialized folk culture.

The revival of folk culture in recent years (in Poland too after EU accession) has caused a rapid return of ethnic groups to their roots, but unfortunately mainly in the form of commercialized folk culture used as a tool for tourist promotion, and aimed at the improvement of the image of the region.

In rural areas, apart from their natural value, folk culture resources are the main tourist attraction. Above all, it is important not to change these resources, not to make 'folkloristic museums' (MADEJ 2008, pp. 234-40). Preserving folk culture only as 'folk ornament' is a significant threat to its authenticity.

2. FOLK TOURISM: DEFINITIONS AND RELATIONS

Folk culture means a group of cultural elements characteristic for the so-called lower layers of society, passed on between generations. These elements are based on original and individual models (OLECHNICKI & ZAŁĘCKI 1999, p. 262). J. Maciąg (JĘDRYSIAK 2008,

p. 83), who understands it as a sum of the elements characteristic for local rural society, gives a simplified definition of folk culture (JĘDRYSIAK 2008, p. 83). There are two types of folk culture resources: material and non-material.

Folk culture elements that still fulfil their original functions are specified as 'old' folk culture (original folk culture) and they are found as relicts or modernized 'old' folk culture (MOKRAS-GRABOWSKA 2010, p. 96).

Folk culture resources are used mainly in folk (ethnic) and in rural tourism. Besides, they are of interest to many forms of cultural tourism including sentimental, religious and culinary tourism (MOKRAS-GRABOWSKA 2010, p. 26).

Cultural tourism means all the actions of tourists connected with culture in its wider sense – the material and non-material cultural heritage of a region. *Sensu largo* cultural tourism means all travel connected with closer contact with natives and absorbing the atmosphere of a place (STASIAK 2007, p. 8).

According to A. KOWALCZYK (2008, p. 13) cultural tourism in its narrow meaning is defined as the entirety of tourist actions connected with authentic heritage interest. This way of understanding is a spatial phenomenon in a cultural landscape. The integral part of a cultural landscape is its cultural resource, including folk culture. The form of tourism that uses folk culture resources is folk tourism (ethno-tourism) (KOWALCZYK 2008, p. 48). In the academic literature it is also called tribal tourism, connected mainly with areas still inhabited by local tribes. Folk tourism

makes use of above all open-air museums, regional museums, cultural events, local sanctuaries, local dialects and culinary traditions.

Resulting from the definition of cultural tourism, the authenticity of folk culture raises many doubts. According to K. REMBOWSKA (2008, p. 19) 'tourism is a commercialized cultural experience'. Interest in the everyday life of natives and their culture (folk art, rites and so on) which has grown lately brings a danger of blurring the boundary between authenticity and an artificial tourist attraction.

The basis of authenticity is human spontaneity, with voluntary and authentic desires (ZOWISŁO 2011, p. 64). Opposite to this, there is an uncritical and automatic assimilation of external models and fashions followed by mediocrity and dispersion. It is strongly connected with post-modernism, with the human as a consumer and collector of experiences without principle (ZOWISŁO 2011, p. 77).

Referring to the commercialization of folk culture under the influence of tourism, authenticity can be considered both in terms of loyalty to ideals and models, as well as in terms of forms, where generational transfer plays a dominant role. The mass producer makes a business by simplification, breaking with tradition and values, and that is why the products often have artificial character. Authentic means compatible with reality, original.

The commercialization of folk culture (folklorism) is understood as one functioning on market rules, whose products are evaluated from the viewpoint of their utility and profitability (OLECHNICKI & ZAŁĘCKI 1999). Under the influence of tourism folk culture resources are always being commercialized. However, they can obtain the commercialized authentic or commercialized artificial form (MOKRAS-GRABOWSKA 2010, p. 95).

Tourism globalization causes serious cultural damage by unifying and standardising traditions (REMBOWSKA 2008, p. 19). Many academic theories are connected with cultural transformation, e.g. conflict theory declaring that opposite in the reception area an artificial hospitality is created (commercialized hospitality).

This leads to acculturation and cultural assimilation. The acculturation process means evolution in the traditional way of living of inhabitants and taking over external models from tourists (ZARĘBA 2010, p. 26). Cultural assimilation stands for making cultures similar. Further socio-cultural damage under the influence of tourism includes the vanishing cultural landscape and architecture, disruption of local communities, development of consumer behaviour amongst natives and deterioration in the quality of life.

The products of commercialized folk culture become tourist products with a simplified and easily recognizable form. An appropriate example is a tourist souvenir that is intended as a symbolic recall of the visited region. Mass tourism looks for mass, cheap products, easy to transport as well as being exotic. The contemporary tourism industry offers products 'out of context' with unified and simplified forms as a 'representation' of the reality of a place (ISAŃSKI 2008, p. 28). Tourists deal in fake authenticity and the intentional 'agedness' of the products. This phenomenon can be considered cultural arrogance and manipulation (MIKA 2008).

All these examples are connected with fake folklore, with producing culture and its authenticity, with carnivalization and making cultural 'spectacles' for tourists (ISAŃSKI 2008, p. 34). To meet the demand of mass tourists, 'spectacles' are held and folk art workshops are arranged. There is trivialisation of religious values and the intrusion of mass tourism into the sacred zone. Tourists look for authenticity but what they really find is seldom authentic. They are often 'sentenced' to simulation and the reintroduction of local culture (ISAŃSKI 2008, p. 34). The real lives of natives remain 'hidden' from tourists (URRY 2007, p. 26).

The usage of the cultural potential in tourism has also its advantages – it helps preserve local traditions and the cultural countryside, improves standards of living, brings financial benefits and – most importantly – it develops regional identity. Many past rituals and traditions that are no longer needed in everyday life become alive and useful; for local communities this means new jobs, employment, investment and multi-cultural contacts. Therefore, tourism means a chance for development for rural regions (ISAŃSKI 2008, p. 38).

The real chance for preserving the authenticity of local culture is individual tourism. According to E. Cohen (URRY 2007, p. 24) as a result of giving up organized tourist offers and conventional tourist services, experiential, experimental and existential tourism is highlighted. The individual tourists' activities are focused on nature, culture and seeking adventures and challenges. Such a tourist respects local traditions, in contrast to a mass tourist who is passive and waits for 'interesting things to happen'. According to W. Schivelbusch, for the contemporary tourist 'the world is like a big supermarket with cities and landscapes' where all local cultures are presented in a trivial way (URRY 2007, p. 24).

3. THE MECHANISMS OF THE COMMERCIALIZATION OF FOLK CULTURE RESOURCES UNDER THE INFLUENCE OF TOURISM

The commercialization of folk culture resources under the influence of tourism is determined by many natural, historical and socio-economical factors. In different regions they have varied meanings, it is common that one of the determinants dominates and undermines the importance of the others. Amongst the most important factors are the richness of the natural environment, progress, historical conditions, the activity of craft and tourism institutions, the traditions of the usage of folk culture in tourism and the intensity of tourism (MOKRAS-GRABOWSKA 2010, p. 100).

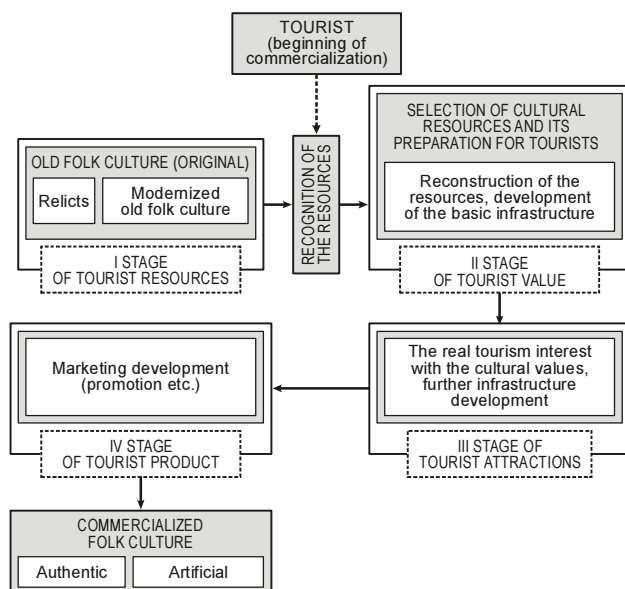


Fig. 1. The process of commercialization of folk culture resources under the influence of tourism

Source: author based on A. KOWALCZYK (2009)

The whole process of commercialization of folk culture under the influence of tourism starts with the tourists' interest (Fig. 1). At a prior stage the resources of folk culture function as relicts or modernized old folk culture. When the interest of tourists appears, the resources become tourist values and then tourist attractions, parallel with infrastructure development. The last stage of the process is the stage of the tourist product, marketing. That leads to commercialized folk culture that can have a dual character: commercialized authentic or commercialized artificial.

4. THE SPACE OF FOLK TOURISM

Amongst many definitions of tourism space the most common is the one put forward by S. LISZEWSKI (1995). According to the definition tourism space is a part of geographical space, containing elements of natural environment, permanent elements of human activity (economic and cultural) and the social environment (WŁODARCZYK 2009, p. 74). The main requirement is the occurrence of tourism. The significant elements of tourism space are cultural heritage (material and non-material) and a human (both as a visiting tourist and an inhabitant).

The space of folk tourism can be consequently understood as a part of geographical space, consisting of cultural heritage. Its basic requirement is that in tourism space, tourism must be found. The element that determines tourism space is the natural environment – folk culture is connected with natural resources. The other elements connected with folk tourism space are the social environment and the economic effects of human activity. These factors together form folk tourism space.

It is significant that tourism space has an evolutionary and revolutionary character – it changes rapidly under the influence of tourism. In the case of folk tourism space such rapid evolution leads to deformation of the original character of folk cultural resources and offers tourists only commercialized forms.

The character of tourism, and the scale of its transformation of geographical space, is the basis from which five types of tourism space are distinguished (LISZEWSKI 1995, p. 95): tourism exploration, penetration, assimilation, colonization and urbanization. The same types can be distinguished taking into consideration folk cultural resources (folk tourism space).

Exploration tourism space is a type of folk tourism space on a small scale in coexistence with the cultural environment. There is no developed tourism infrastructure. Visitors explore the space individually, and they discover the area and its cultural resources in a non-aggressive way. Small villages situated alongside the eastern border in Poland are examples of this kind. Their isolation and peripheral location in terms of urbanization, influences the preservation of folk cultural resources.

Its interesting aspect is that there is also an unperceived, unknown tourism space (WŁODARCZYK 2009, pp. 93-94), in which the lack of information about a region means less intense tourism. In such places the inhabitants still cultivate their customs and traditions in a natural way, their contact with tourists is authentic (spontaneous) and initially does not cause folk culture transformations. The development

of tourism leads to the following types of tourism space and the natives start to elaborate a hospitality formula.

Penetration tourism space is mainly for sightseeing (short term visits). It can be used by mass tourism, but the infrastructure is still not well developed. Generally, folk culture resources have a form of tourist values, attractions and also products.

Assimilation tourism space means rural areas with well-developed agrotourism where visitors have good contact with natives. This is where tourism causes little damage. It is the most 'friendly' in terms of the use of folk cultural resources. However, very often the hospitality formula is being intentionally elaborated as a commercial operation (WŁODARCZYK 2009, p. 163). This leads finally to transformations in the cultural heritage of the rural areas.

In colonization tourism space a permanent tourism infrastructure is characteristic – stylized country houses or whole housing estates are very common. It can happen that houses are brought from the other ethnographic regions, too.

The last type is urbanization tourism space, developed from the last stage of colonization tourism space. It is typical that city dwellers settle there, previously being just the visitors to the region. An appropriate example is the Podhale region in Poland (particularly Zakopane), where new settlers move to a region mainly because of the cultural heritage.

Tourism space is dynamic and evolves from exploration, through consequent stages of development (a continuum of tourism space). Particular stages lead from pre-tourism space, through stadiums (new, mature and old tourism spaces) to a stage of post-tourism space (Fig. 2).

In the case of folk culture resources in tourism and their transformation, pre-tourism space does not have a clear tourism function – this is usually an area not visited by tourists. The cultural heritage has natural character – it exists without the tourist interest. Despite rapid globalization, there are still places (in Poland as well), where folk culture has its original meaning (religious, cultural, useful). However elements of cultural heritage are being gradually noticed and they will be soon used in tourism – they will be evolving from resources, through attractions that have value for tourists, to tourist products. It is significant that pre-tourism space is unperceived and unknown.

A new tourism space (stadium A) is the beginning of the development of tourism space in general. Tourists start to explore, folk culture resources are being discovered and evaluated. They are given the character of tourist resources.

In mature tourism space (stadium B) the resources are being optimally used and are being transformed into tourist attractions and a tourist product. In old tourism space (stadium C) the exploitation and degradation of tourist products takes place – products pass out of use, they are perceived as old-fashioned.

Post-tourism space is one that for many reasons is no longer a tourism space. It could happen that cultural resources were over-exploited, lost their authenticity and passed out of use. However, it can be transformed into a tourism space again.

5. THE HUMAN AND HIS ROLE IN FOLK TOURISM SPACE

The role of the human in tourism space is very varied – its creator, consumer (tourist), stimulator of the choice of space and finally its inhabitant (WŁODARCZYK 2009, pp. 130–2). In the space of folk tourism the most important is the inhabitant (native). As host of the space, he/she represents it, creating an appropriate hospitality formula and finally hospitable space. Hospitality plays a fundamental role in the space of folk tourism and it finally determines tourism development.

However the inhabitants are also the 'tourist attraction' themselves, which is important in bringing out the folk culture resources – the space of folk tourism does not exist without the human and his/her skills. She/he becomes the main reason for tourist arrivals, leading to the development and transformations of the cultural heritage. The inhabitants (mainly folk artists) are the 'actors' of tourism space. In some

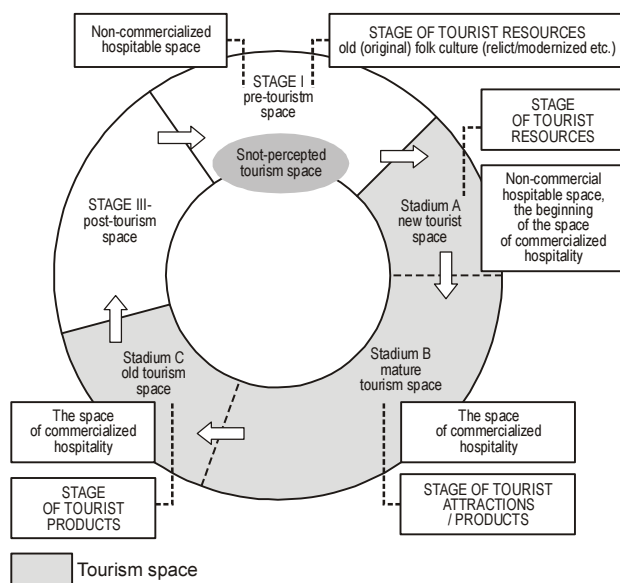


Fig. 2. Continuum of folk tourist space

Source: author based on B. WŁODARCZYK (2009)

regions tourism development is determined by the culture and everyday life of the natives. It should be mentioned that the usage of elements of their culture leads to both intentional and unintentional transformations. Intentional, planned activity leads to irreversible transformations in the cultural heritage of regions – commercialization, commodification and depriving heritage of its authenticity.

The key issue is the issue of hospitality. Sociologically, hospitable space (natural, non-commercial hospitality) and the space of commercialized hospitality are singled out. Both types of space are mutually connected and interpenetrating. Taking into consideration the space of folk tourism, at the initial stage of its development the predominance of the first (hospitable space) can be noticed. The features of hospitable space are the natural attitude of the hosts and spontaneous reactions. Gradual tourism development leads usually to elaborating the commercialized hospitality formula. That means new models, usually with no authenticity. The hospitality formula is however a constant element of tourism space – creating a space of commercialized hospitality usually gives a competitive advantage. In the case of the space of folk tourism the most hospitable are exploration and assimilation tourism spaces.

In the space of folk tourism non-commercial, natural and authentic hospitable space has a very important meaning. It exists usually at the stage of pre-tourism space and at the first stage of tourism space (stadium A) (Fig. 2), when we deal with non-market kinds of service and the tourism investment is not well developed. It is characteristic in that type of space that the hosts have a very friendly attitude to their guests, the hospitality is spontaneous. Apart from non-commercial hospitable space, the space of commercialized hospitality is highlighted in which the hospitality formula is very common. The phenomenon of commercialized hospitality occurs in all the stadiums of tourism space (new, mature and old).

6. SUMMARY

Folk tourism as a kind of cultural tourism plays a significant role in rural development. It is determined by the preservation of the folk culture resources. Amongst many mechanisms of commercialization, historical conditions and the traditions of folk culture in tourism are fundamental. The evolutionary character of tourism space leads to a decline in the authenticity of folk culture and creating new, artificial

forms. The space of folk tourism transforms very easily – in the place of natural, cultural resources and non-commercial authenticity, tourism products appear with no connection to original traditions. Therefore, tourism is certainly a stimulating element of regional culture, but it is also a factor that threatens the authenticity of place.

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THE TOURISM FUNCTION OF THE CASTLES OF THE KNIGHTS OF THE TEUTONIC ORDER IN POLAND

Abstract: The author's main objective is to define the level of development of the tourism function of the Teutonic Order castles found in the area of contemporary Poland. The author has taken into account both well-preserved and renovated castles, as well as those in a state of ruin. In order to achieve his goal, he analysed forms of castle development and numbers of tourists, which is the main measure of the tourism function. The final stage of the research was to define the tourism rank of the castles studied.

Key words: castle, museum, hotel, tourism.

1. INTRODUCTION

The Order of Brothers of the German House of Saint Mary in Jerusalem, popularly called the Knights of the Teutonic Order (the German Order) arrived in the territory of Poland in the 1320s. Through armed conquests, diplomacy and commerce, the Knights founded a powerful state, spreading north to the southern coast of the Baltic Sea. The conquered lands and the territory of Warmia were covered with a network of castles with administrative, economic, military and cultural functions, as well as symbolizing the new power. At present, due to their number and concentration, they are compared to the Chateaux of the Loire Valley or the castles on the Rhine, perhaps a slight overstatement. Regardless of their condition and the way they are used today, the old strongholds are very interesting from a tourism point of view.

Academic research on castles in Poland started over 200 years ago (ARSZYŃSKI 1995). So far, however, the main focus has been the historical, architectonic and conservation aspects. A considerably smaller number of publications present the transformations and functions of the castles after the Second World War. Researchers also seem to be taking less interest in the tourism issues of the castles.

So far, publications about the castles have been fragmentary and have concerned mainly individual buildings or their complexes. Researchers from the Łódź geographical centre who have worked on the tourism function of castles include J. KOSTRZEWA (1991), J. PIETRZAK (1994), M. PLUTA (1994), Ł. MUSIAKA

(2007, 2012, 2013), M. KUSZTAŁ (2008), P. MACHLAŃSKI (2008), R. ROUBA (2010) and A. TYBULCZUK (2013).

The use of the medieval military cultural heritage for tourism purposes has been studied by other Polish researchers as well. The attractiveness of medieval castles was studied by A. SZWICHTENBERG (2002) and A. MIKOS VON ROHRSCHEIDT in 2010, who were joined by JEŃDRYSIAK in 2011. Research into the importance of Teutonic Knights' and bishops' strongholds was undertaken by M. DASZKOWSKA (2002), E. PIEKARSKA (2002), M. GULDA & K. MAROSZEK (2002) and others, in order to promote Polish national and regional tourism.

The author believes that a comprehensive study of the tourism function of monastic and church castles in Poland is still to be written.

2. THE SPATIAL AND TEMPORAL RANGE OF RESEARCH; THE NUMBER OF CASTLES

The article presents the results of research into the castles situated on the territory of the former monastic state and Warmia, within the borders of contemporary Poland. Nowadays, this territory belongs to three voivodeships: Kujawsko-Pomorskie, Pomorskie and Warmińsko-Mazurskie (about 50 000 km²). Primary and secondary collection of data included the period

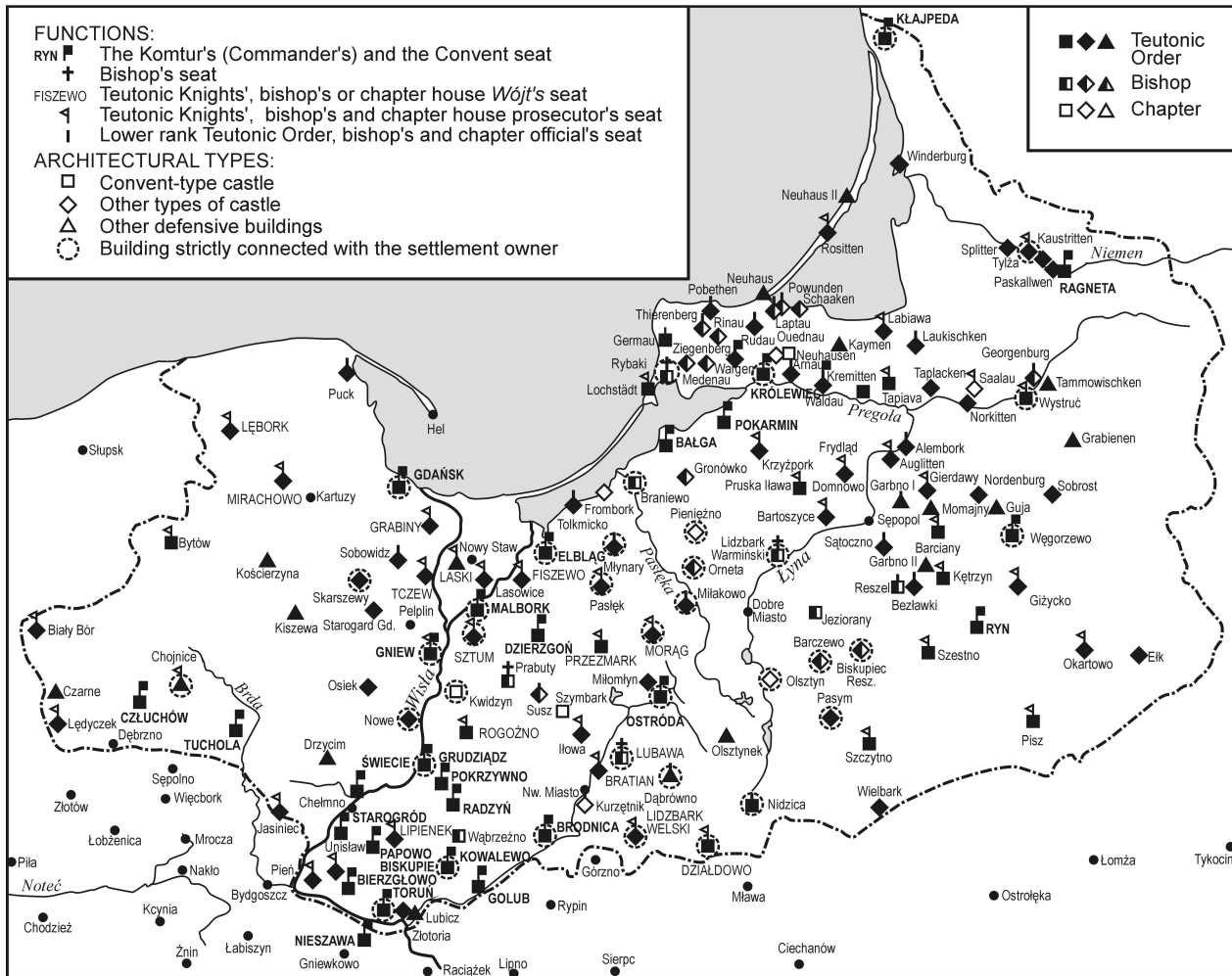


Fig. 1. Teutonic Order strongholds according to architectural type and function: about 1400
Source: Arsyński (2000, p. 40)

from June to September 2013, but references were also made to the author's earlier work from 2007-12. The time range of the data collected on visits to the castles covers the period from 1945 (the castle in Olsztyn) to July 2013. The author refers only to a part of the material collected.

The exact number of monastic, bishops' and chapter house defensive buildings in this area is difficult to define. A significant number of castles ceased to exist at different historical periods, and others have fallen into ruin. According to M. ARSYŃSKI (2000, pp. 40-42), the number of castles in the area of the former monastic state and Warmia was 'well over 100' (Fig. 1). P. ZANIEWSKI (2005) quotes a number of 120, and BIESZK (2010, p. 9) lists over 160 Teutonic Knights' castles and 24 others, administered by bishops and chapters¹. The highest density is recorded in the Chełm district (*Land*), as this area was the supply hinterland for battles with Poland, both defensive and offensive. There are three times more castles here than in other areas.

Due to the analysis of the condition and development of castles, 25 have been identified which have the function of hotel or museum. Given the number of castles quoted by P. ZANIEWSKI (2005), it can be concluded that they make up nearly one fifth of all the strongholds from the former monastic state.

3. THE CONDITION OF THE CASTLES

Despite their turbulent history, some castles of the former monastic state still exist and have a variety of functions: cultural, educational, administrative, judicial, or even sacred. At present, the tourism function of many castles is also extremely significant. The factors which influence its development, as well as the tourism attractiveness of a castle, may be divided into external and internal (independent of and depending on the features of a given building). The former include geographical location, accessibility,

the proximity of other castles, natural and human assets of the surroundings and available infrastructure. Apart from the history, legal status, building management policy and form of ownership, the internal factors, which decide the development of the tourism function, include state of conservation and type of development (including tourism development).

The author focuses on castles which, as accommodation, catering and museum facilities, have a tourism function. Considerably less attention is devoted to castles in a state of ruin, or remnants of castles, or buildings erected on castle foundations.

Without going into a terminological discussion in the field of archaeology, architecture and historical monument conservation, the author divides castles into two groups, according to their state of conservation:

- buildings in ruin,
- preserved, reconstructed and partly or completely rebuilt buildings.

As regards the type of tourism development, the second group consists of buildings:

- with a simple, uni-directional type of development, functioning as hotels or museums,
- with a complex type of development, having at least two functions.

The majority of the monastic and Warmian bishops' castles have not survived intact. However, castles in a state of ruin may have an important tourism function, like the one in Radzyń Chełmiński, which is among the most distinctive Teutonic Order castles in Poland. Another example is the less impressive ruin of the *Komtur's* castle in Toruń. The stronghold is the oldest (1255-1300) brick castle built by the Knights of the Teutonic Order in this part of Europe (GUERQUIN 1984, p. 311). Other castle ruins which are tourism attractions can be found in Szymbark, Prabuty, Papowo Biskupie, Kurzętnik, Lubawa and many other destinations. The actual tourism function of castle ruins is difficult to define, due to the lack of tourism records; apart from Radzyń Chełmiński and Toruń, records on tourism are not taken.

Apart from the size of the building, its visual attractiveness and the condition, the accessibility of the ruins is equally important. Some of them, no matter whether they are private property (like in Szymbark) or belong to the state (e.g. in Grudziądz) are undeveloped and freely accessible to the public, unlike others, such as the tower of the former castle in Braniewo.

4. CASTLES DEVELOPMENT

Well-preserved or rebuilt buildings are a much greater tourism attraction. From the tourism point of view, the most significant are the castles adapted as museums or hotels. The castles which are completely or in a greater part turned into museums include Malbork, Kwidzyn, Olsztyn, Lidzbark Warmiński, Kętrzyn, Świecie, Brodnica and Człuchów strongholds. The other group consists of castles where museums are next to other forms of development: Reszel², Gniew, Golub-Dobrzyń, Nidzica and Ostróda. There are also castles which accommodate small and very small museums, or even single exhibition rooms, like in Nowe, Szum, Skarszewy or Pasłek.

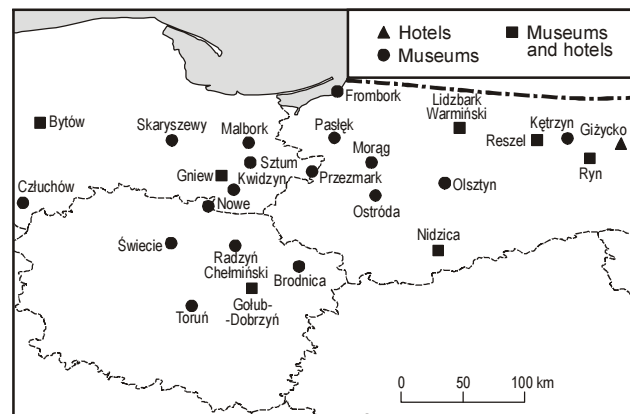


Fig. 2. Castles by their use
Source: author

This group of buildings includes the hotel at Ryn Castle which can be visited with a guide, as well as small castles or a part of them, which are at the same time inhabited by their owners (Morąg and Przemark).

In the case of castles having a hotel function, two groups were distinguished: large, high standard, four-star hotels, which occupy the whole or the greater part of the castles, and small or medium-sized hotels of a lower standard (usually two-three stars). The first group includes: Ryn³, Gniew (Knight's Hotel, Marysieńka Palace, and the premises of a youth hostel dormitory, Hunter's Palace), Lidzbark Warmiński (the hotel is situated in the castle grounds) and Giżycko. They are new (Ryn, Giżycko and Lidzbark Warmiński) or have re-opened after major refurbishment and reconstruction (Gniew). The castles in Gniew and Ryn are huge hotel complexes, which consist of the main building and others of varying standards. The other group in the castles in Bytów, Nidzica, Golub-Dobrzyń⁴ and Reszel, cannot compete with the former group, neither as regards the size, nor the standard and range of services.



1



2



3



4



5



6

Photo 1 – 6. Selected castles adapted to hotel purposes: 1 – Giżycko, 2 – Lidzbark Warmiński Castle grounds, hotels and museums: 3 – Reszel, 4 – Golub-Dobrzyń; museums: 5 – Radzyń Chełmiński, 6 – Olsztyn

Source: author's photographs

Before 2012, there was a hotel in Malbork Castle, but it was closed due to the lease-holder's financial problems. There are plans to re-open it after refurbishment.

It seems that the hotel market in the castles of northern Poland (especially in large buildings) is

slowly filling. However, there is a group of castles which may try to enter the hotel market in the future after necessary refurbishment and adaptation. These are the castles in Węgorzewo, Barciany and Elk. At present, they are private property and access to them is difficult.

Tourists are also interested in castles adapted to non-tourism purposes, like those in Bierzglów, which is a Diocesan Culture Centre, a building on the premises of the former Lębork Castle, which accommodates the court of justice, the castle in Działdowo, used by the city council, or the castle in Olsztynek, which has been turned into a school. It seems that interest in this type of building is rather small and, apart from 'incidental tourists', Middle Ages enthusiasts rather than 'mass tourists'.

At this point, we should mention the issue of castle ownership. The majority of castles (14) belong to local government at different levels, a further five are private property, four belong to the state, and the buildings on the cathedral hill in Frombork belong to the Warmia Chapter. A separate example is Lidzbark Warmiński, where the castle belongs to the local government and the castle grounds are private property.

5. TOURISM VOLUME

The author limited his analysis of tourism to its volume, which is the measure most reliably defining the tourism significance of the studied buildings. Analysis of seasonality and tourist motivation was not conducted. More information on tourism in Teutonic Order and bishops' castles may be found in the works by J. KOSTRZEWA (1991), Ł. MUSIAKA (2007, 2012, 2013) or M. KUSZTAL (2008).

5.1. MUSEUMS

As regards the number of tourists, museums accommodated in castles can be divided into several groups: the largest, very large, large, medium-sized and small (*cf.* Table 1). The 'largest' museums are the Castle Museum in Malbork and the Nicolaus Copernicus Museum in Frombork⁵. In Malbork, the mean annual number of visitors in the last 16 years has been 434,600⁶, but since the museum was opened in 1961 the number has even exceeded half a million. In 1999-2011, the average number of visitors in Frombork was about 130,000 a year.

The next group consists of 'very large' museums: Olsztyn, Toruń, Golub-Dobrzyń, Lidzbark Warmiński and Bytów. The number of the tickets sold there varies from 45,500 in Olsztyn to 21,100 in Bytów.

There are 'large' museums in Gniew (24,300 visitors a year, on average), Kętrzyn (about 15,800) and Nidzica (12,600). We may also include Ryn in this group where the average number of tourists visiting

the castle with a guide has been 16,100 annually since the castle was opened to the public. Perhaps this group should also include the museum in Człuchów, opened in May 2013, which was visited by 18,900 between May and 25th August. After such a short time it is difficult to ascribe the museum to any specific group.

'Small' museums includes those in Brodnica, Radzyń Chełmiński, Ostróda Nowe, Sztum, Przemark, Skarszewy and Pasłęk. The number of visitors there oscillates between nearly 11,000 in Brodnica, less than 1000 in Nowe and 276 in the 'History Chamber' run by the public library in Pasłęk.

A separate case is the castle in Reszel, where apart from the art gallery, tickets are sold to visit the castle tower (unlike a museum, it does not have any special exhibitions). The average number of tickets sold in 2006-8 was 46,700, which would allow us to include Reszel in the 'very large' category. Unfortunately, no records are being kept at present as regards the number of visitors.

5.2. HOTELS

As regards hotel facilities, the collected data is much more modest, which is caused by the fact that private owners are reluctant to provide information (Nidzica, Bytów) or because hotels have been functioning for a very short time (Lidzbark Warmiński and Giżycko).

Hotels accommodated in castles have been divided into three groups with regard to the number of guests. The group of 'large' hotels includes Ryn (41,600 guests annually, on average), Giżycko (over 19,700 guests in the first year), Lidzbark Warmiński (16,900) and Gniew, where all the buildings in the castle complex accommodated over 15,000 people in 2012. 'Medium', where the number of guests is about 5,000 a year, includes Bytów and Nidzica. 'Small' includes Golub Castle (over 3,600 guests in 2012)⁷ and *Kreativ* Hotel at Reszel Castle, with an average of 2,700 guests a year (Table 2).

The employees and managers of some of the castles claim that in recent years they have observed a decrease in the total number of tourists. The main reason seems to be the general economic crisis and less available disposable income.

The poorer situation in the hotel business is not always demonstrated by a falling number of guests. It may also show in the smaller number and variety of services purchased by customers. Regardless of the economic situation, in the near future we should expect considerable competition among the castles in Gniew, Giżycko, Ryn and Lidzbark Warmiński (the latter two belong to one owner).

T a b l e 1. Number of tickets sold at selected museums in the studied castles of the former Teutonic Order state on the territory of Poland in 1998-2012

Year	Museums																
	largest	very large					large					medium-sized				small	
		Malbork	Olsztyn	Reszel	Toruń	Golub-Dobrzyń	Lidzbark Warmiński	Bytów	Gniew	Kętrzyn	Ryn	Kwidzyn	Nidzica	Brodnica	Ostróda	Święcie	Pasłęk
1998	480 547	49 959	7 467	<i>nd</i>	<i>nd</i>	33 276	20 366	<i>not app</i>	8 899	<i>not app</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	
1999	398 634	35 422	6 849	<i>nd</i>	<i>nd</i>	31 314	25 951	23 200	14 233	<i>not app</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	
2000	410 054	44 803	4 741	<i>nd</i>	<i>nd</i>	28 459	30 581	25 707	14 200	<i>not app</i>	<i>nd</i>	6 800	<i>nd</i>	6 178	<i>nd</i>	<i>nd</i>	
2001	387 178	45 307	3 621	<i>nd</i>	<i>nd</i>	25 402	26 561	18 119	16 224	<i>not app</i>	20 117	14 420	<i>nd</i>	3 723	<i>nd</i>	<i>nd</i>	
2002	412 811	47 467	3 445	<i>nd</i>	<i>nd</i>	23 318	26 076	18 637	12 115	<i>not app</i>	22 370	12 350	<i>nd</i>	4 117	<i>nd</i>	<i>nd</i>	
2003	443 232	48 635	5 427	<i>nd</i>	<i>nd</i>	32 619	31 018	19 074	15 648	<i>not app</i>	18 653	14 400	14 795	6 537	<i>nd</i>	<i>nd</i>	
2004	451 600	49 611	3 461	<i>nd</i>	<i>nd</i>	27 883	30 244	23 898	17 064	<i>not app</i>	17 215	14 400	13 613	6 601	<i>nd</i>	<i>nd</i>	
2005	464 411	54 612	3 800	<i>nd</i>	<i>nd</i>	30 344	32 278	25 444	17 164	<i>not app</i>	16 778	12 600	11 908	6 242	<i>nd</i>	<i>nd</i>	
2006	452 334	52 136	3 238, (38 619)	<i>nd</i>	<i>nd</i>	27 695	32 932	28 129	13 149	<i>not app</i>	17 453	12 900	11 731	7 036	<i>nd</i>	<i>nd</i>	
2007	502 953	48 019	5 895, (54 587)	33 136	<i>nd</i>	31 423	38 947	30 493	16 197	5 863	21 847	<i>nd</i>	11 266	5 842	<i>nd</i>	<i>nd</i>	
2008	460 024	43 975	4 723, (47 021)	39 095	<i>nd</i>	28 039	37 680	26 322	19 274	11 204	21 498	<i>nd</i>	13 774	5 975	<i>nd</i>	<i>nd</i>	
2009	435 158	39 150	3 135	47 633	<i>nd</i>	32 775	38 023	20 852	22 835	21 817	19 410	<i>nd</i>	8 733	5 509	2 805	235	
2010	416 245	37 197	2 954	47 633	40 570	23 376	35 440	23 946	22 835	17 839	18 008	<i>nd</i>	7 509	7 915	3 195	548	
2011	409 572	39 889	3 307	35 788	42 990	32 009	31 735	28 086	21 804	21 011	20 448	<i>nd</i>	8 762	6 558	4 997	136	
2012	404 328	45 693	2 930	42 622	36 898	31 999	28 764	28 306	21 302	18 916	18 148	<i>nd</i>	7 642	7 033	4 732	185	

Key: *nd* - no data, *not app* - not applicable (opened at a later time), ^a source: KUSZTAL (2008). The table does not contain information about the museums in Człuchów (open in May 2013) and Frombork (the author did not obtain details), while in the case of Reszel, in 2006-8, apart from the number of tickets to the modern art gallery, the author quotes the number of tickets sold to the castle tower (quoted in brackets). At present ticket records are not kept.
 Source: author's compilation based on the collected data

Table 2. Number of guests at castle hotels: 2006-12

Year	Hotels							
	large				medium-sized		small	
	Ryn	Giżycko	Lidzbark Warmiński	Gniew	Bytów	Nidzica	Golub- Dobrzyń	Reszel
2006	12,078	<i>not app</i>	<i>not app</i>	8,151	<i>nd</i>	<i>nd</i>	<i>nd</i>	3,677
2007	35,871	<i>not app</i>	<i>not app</i>	10,395	<i>nd</i>	<i>nd</i>	<i>nd</i>	2,490
2008	47,500	<i>not app</i>	<i>not app</i>	9,488	5,088	5,000 ^a	<i>nd</i>	2,830
2009	48,585	<i>not app</i>	<i>not app</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	2,958
2010	47,168	<i>not app</i>	<i>not app</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	<i>nd</i>	3,382
2011	49,975	<i>not app</i>	<i>not app</i>	7,778	<i>nd</i>	<i>nd</i>	<i>nd</i>	1,862
2012	50,599	19,736	16,876	15,254	<i>nd</i>	<i>nd</i>	3,631	2,031

Key: *nd* - no data, *not app* - not applicable (opened later); ^a approximately.

Source: author's compilation based on data obtained at the hotels studied.

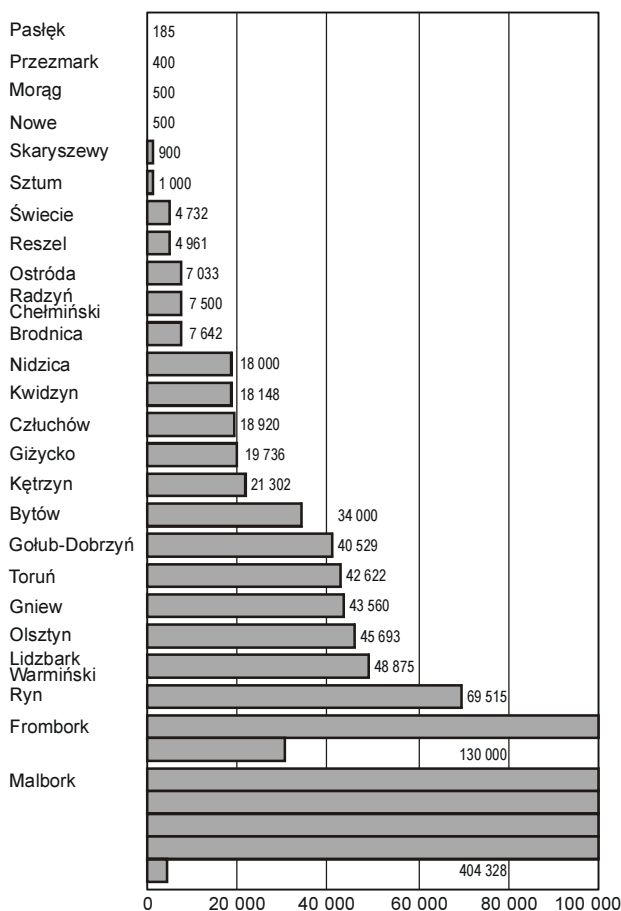


Fig. 3. Overall tourism in Teutonic Order castles in the contemporary area of Poland on the basis of the number of museum tickets sold and/or the number of hotel guests: 2012

Source: author's compilation based on collected data

Figure 3 presents tourism in the castles studied recorded in 2012. A part of the data is approximate, others should not be generalized because there is a risk that the same visitors might be counted twice

(e.g. those who both visit the museum and stay at the hotel). However, the data sufficient to present the scale of the phenomenon. The overall documented number of tourists in the castles was about one million in 2012. It is a substantial number, but it certainly does not reflect the whole situation. The total number of persons visiting the castles is difficult to establish and is usually larger than the one quoted by museum or hotel statistics. This is due to many factors, such as free access to the courtyard of the majority of castles, unregistered cultural and entertainment events, local inhabitants taking part in events held in the castles or using libraries, culture clubs, etc. The assumption that castles are visited by a much larger number of people than the one shown in official records (despite the double counting of the same people in some cases) is confirmed for Kostrzyn Castle. The museum employees estimated the total number of visitors in 2005 at 40,000, while the number of tickets sold in the same period was only 17,164 and the number of other visitors was about 1500. The number quoted by the museum staff is then twice as large as the official one.

Employees of the Gniew Castle Foundation, which no longer exists, estimated the number of visitors in 2012, before selling the castle, at 80-100,000 annually.

6. TERRITORIAL ORIGINS OF TOURISTS

As regards the territorial origins of tourists and visitors, museum managers and employees most often mentioned the following voivodeships: Pomorskie, Mazowieckie, Warmińsko-Mazurskie, Kujawsko-Pomorskie, Wielkopolskie and Śląskie. The remaining areas of Poland were also represented, but to a smaller degree. Visitors and tourists can be divided into two

groups: the first includes the inhabitants of large cities, such as Warsaw, Łódź, Poznań, Kraków and Upper Silesia who travel during summer holidays to the Baltic Sea and to the lake districts. The other group includes those coming from the Pomorskie, Warmińsko-Mazurskie and Kujawsko-Pomorskie voivodeships (the study area) themselves. Apart from regular tourists, there are records of school excursions and those visiting castles on the occasion of various entertainments, historical or cultural events.

As regards the hotels, we can observe a clear dominance of people coming from the Mazowieckie voivodeship, mainly Warsaw and its vicinity. This is caused by the great number of business clients who have their companies in the capital city and are looking for attractive places to do business, conference venues, etc. The demand for this sort of service, however smaller, is also generated by the Trójmiasto area. Other large cities in the region, such as Olsztyn or Bydgoszcz, play a considerably smaller role.

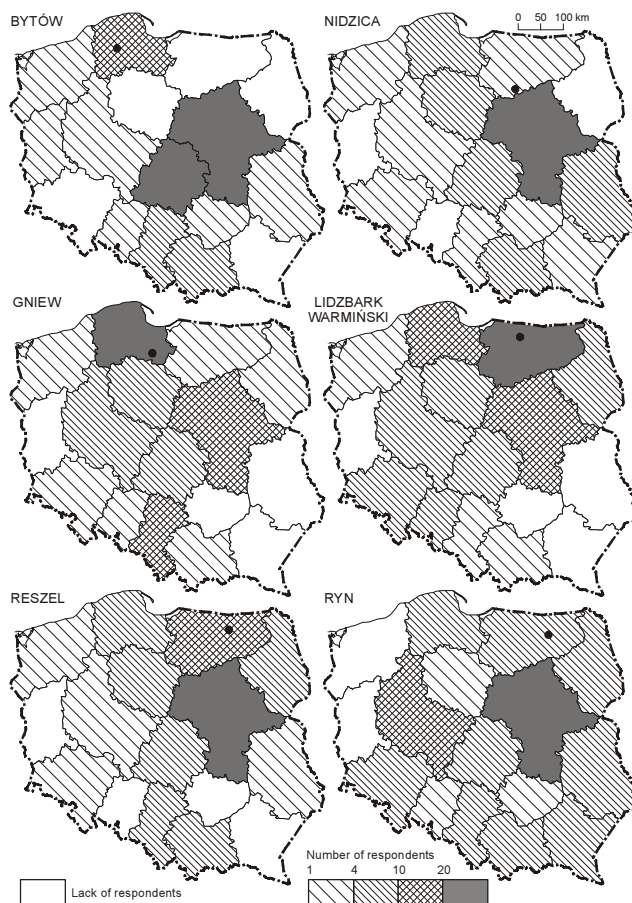


Fig. 4. The origins of tourists in selected castles and towns in Poland, by voivodeship
Source: Ł. MUSIAKA (2012)

Domestic and foreign individual guests are attracted by interesting theme packages and, in some cases, price discounts, which in a way 'spoil the

market'. This concerns mainly luxurious hotels. Fig. 4 presents the territorial origins of Polish tourists (603), visiting six selected castles and places in the study area on the basis of the research conducted by the author while writing his MA thesis (MUSIAKA 2012, 2013).

When it comes to foreign tourists, the museums were most frequently visited by Germans and those from German-speaking countries, from Russia, Great Britain and English-speaking countries, Lithuania, Scandinavia and Ukraine. The share of foreign tourists usually does not exceed a small percentage of all tourists. An exception is the Castle Museum in Malbork, where in recent years it was about 20%. This is also where German-speaking visitors predominate, but the status of the castle, the fact that it has been put on the UNESCO World Heritage List (since 1997), and multi-lingual guides attract guests from every corner of the world.

Hotels are also used mostly by Germans, as well as by tourists from Great Britain, Russia and Lithuania. The domination of German tourists results mainly from historical (the area of former Prussia), personal (descendants of those displaced after the Second World War as well as original inhabitants), and economic reasons (the chance to rest in a naturally and culturally attractive region for a relatively low price, within close distance of Germany).

The collected materials confirm the earlier results of research conducted by the author (MUSIAKA 2007, 2012), J. KOSTRZEWA (1991) and M. KUSZTAŁ (2008).

7. CONCLUSIONS

The analysis of the collected data concerning tourism in the medieval castles of the Teutonic Order made it possible to define the tourism significance of the studied buildings. The author suggested a division into castles of local, 'supra-local', regional, national and international importance (Table 3).

The number of visitors to individual castles (*cf.* Table 1 and 2) and the total numbers of tourists lets us conclude that they are a very important element of Polish tourism, which, unfortunately, has not been fully used. Their significance can be seen in the newly opened castle hotels and museums, the increasing number of hotel guests and museum visitors, as well as the refurbishment and reconstruction of former strongholds accompanied by functional and ownership transformations which aim at adapting the castles for tourism and economic purposes.

The author believes that the main obstacle to the development of the tourism function of medieval castles in northern Poland is not their poor state of

Table 3. The tourism significance of Teutonic Order castles in the area of contemporary Poland by tourist numbers

Importance	Settlement with castle
International	Malbork, Frombork
National	Ryn, Lidzbark Warmiński, Olsztyn, Reszel, Toruń, Golub-Dobrzyń, Gniew, Bytów
Regional	Kętrzyn, Giżycko, Człuchów, Kwidzyn, Nidzica
Supra-local	Brodnica, Radzyń, Chełmiński, Ostróda, Świecie
Local	Sztum, Skarszewy, Nowe, Morań, Przezmark, Pasłęk

Source: author's compilation.

repair or finances, but the fact that people are not aware of their valuable national heritage, have no ideas how to take advantage of it and are generally unwilling to take action. In order for monastic and bishops' castles to become a real tourism product, perceived as a whole, it is necessary to develop cooperation at the local, regional and national levels, going beyond the products offered so far, such as tours in Gothic castles (NAROŻNIAK 2002) or the castles of Lower Powiśle.

FOOTNOTES

¹ For comparison, Zaniewski (2005) quotes a number of over 800 brick defensive castles built between the 13th and 17th c, identified on the territory of Poland. About 200 of them were preserved in near-original state, and further 200 are in ruins.

² Reszel Castle accommodates a contemporary art gallery, a branch of the Warmia and Mazury Museum in Olsztyn.

³ Ryn Castle Hotel and Krasicki Hotel in Lidzbark Warmiński belong to the same owner – the Anders Group – which owns hotels and restaurants in the Warmia and Mazury region. The hotel is not categorised.

⁴ The hotel is not categorised.

⁵ Despite the fact that the cathedral in Frombork is not a classic castle, many researchers treat it as a military establishment due to the strong fortifications of the cathedral hill

⁶ All the mean values of the tourism volume for hotels and museums were calculated on the basis of the maximum period data which the author had access to at each.

⁷ Perhaps the hotel at Golub Castle may be classified as medium-sized, but the collected data concern only 2012.

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NEW SPACES AND FORMS OF TOURISM IN EXPERIENCE ECONOMY

Abstract: One of the best known economic theories of the early 21st c. is Pine & Gilmore's of the experience economy (1999). This is nothing new for the tourism industry which has always been selling emotions, dreams and memories involving travel. Recently, however, it has become much more important to provide professionally (consciously and purposefully) prepared tourism products, strongly marked with emotion¹. Efforts to create original experiences for tourists include not only various modifications of traditional tourism packages, but also a search for new recreation spaces and new forms of tourism. The aim of this article is to review new tourism-recreational areas (e.g. military areas, new churches, so-called 'destination centres', along with ordinary and extreme experience spaces), as well as new forms of travel and recreation (e.g. creative, event, sports, culinary or extreme tourism). The analysis includes those phenomena which above all are currently gaining in popularity as part of the tourist experience triad (WŁODARCZYK 2013).

Key words: tourism space, forms of tourism, experience economy.

1. INTRODUCTION

One of the theories used in the attempt to explain contemporary, multi-faceted and complex economic phenomena is that of the experience economy. It is assumed that basic goods offered on the advanced economy market are not 'ordinary' material commodities or services, but the emotions, impressions and sensations connected with them. Only a product rich in unusual experience may be a source of true and lasting satisfaction for a customer.

In this sense, tourism has always been an inherent part of the experience economy. Travelling is by nature associated with "getting to know the unknown, having exciting adventures, gaining new experience", and the tourism industry may well be called a "holiday experience industry" (STASIAK 2013).

Until recently, tourism companies have, often intuitively, been trying to meet tourists' expectations and prepare an offer which includes not only a package of services of a suitable standard, but also a set of exciting experiences and exceptional holiday memories. In the 21st c., in the face of growing global competition, and especially constantly rising expectations and continuous pursuit of novelty, surprise and delight, the 'intuitive' activities offered so far are proving insufficient. It is becoming necessary to construct emotional tourist products in a professional way (purposefully and consciously), gradually and patiently building the customers' total satisfaction, using the method

of 'small steps', i.e. providing a number of tiny satisfactions. The most important, which aim at multiplying and intensifying tourists' experience, include:

- enlarging traditional service packages by elements providing additional emotions, sensations and satisfactions,
- transforming the tourism infrastructure itself into tourism attractions,
- using modern technology in order to enlarge real tourism space by virtual entities (augmented reality),
- introducing new forms of recording tourist experience and how it can be shared with the wider public.

These points were broadly discussed in the author's previous work (STASIAK 2013).

Efforts to create new sensations and experiences for tourists obviously include various modifications of the services provided, which otherwise cannot fully satisfy customers' expectations. Traditional tourism packages have a limited potential, even if the latest technologies are used and real, vivid emotions are added. It is necessary to look for completely new recreation spaces, as well as developing new forms of tourism to provide its participants with original experience and extreme emotion. Only then can we achieve a full spectrum of tourism development, part of the modern experience economy (Fig. 1).

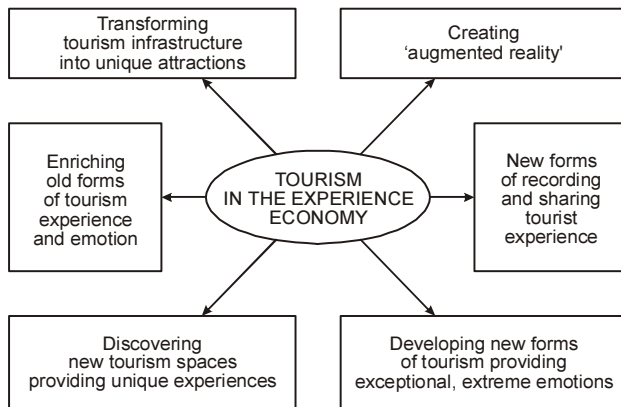


Fig. 1. Tourism development opportunities in the experience economy
Source: author

The aim of this article is to analyse new tourism and recreation spaces, as well as new forms of travel and recreation, which are quickly growing in popularity at the beginning of the 21st c., both created by tour-operators and chosen individually by tourists. The author was mostly interested in those areas and forms of tourism which are inseparable from shaping the so-called tourist experience triad (STASIAK & WŁODARCZYK 2013).

2. NEW TOURISM SPACES

Expanding tourism and recreation space was noticed as early as 2006 by S. LISZEWSKI (2006). The reasons why tourists are occupying more and more geographical space are certainly complicated and cannot be attributed just to a fashion for unique, fascinating adventures or experience². However, due to a number of motivations, many areas which tourists have not been interested in until now have become popular travel destinations.

S. LISZEWSKI (2006) lists four types in Poland: revitalized post-industrial areas, military (post-military) areas, new sacred sites, natural and artificial environments.

Examples of military facilities which became major tourist attractions at the turn of the century include Borne Sulinowo³ and the stronghold in Modlin (LISZEWSKI 2006). It must be remembered, however, that Poland is in fact one huge open-air museum of military architecture. Its complicated history (wars, insurrections, changing borders) is the reason why in Poland today there are hundreds of military facilities from different historical times (from the 17th to the second half of the 20th c.). What is particularly interesting, is that they were built by different armies (Napoleon's, Prussian/German, Russian/Soviet, Austrian/Austro-Hungarian, and of course Polish). They are solid proof of the mastery of the military engineers of the past, and are witnesses to many, often completely forgotten, historical events (cf. LAWIN & STASIAK 2009, JĘDRYSIAK & MIKOS V. ROHRSCHEIDT 2011).

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For nearly the whole second half of the 20th c., fortifications, regarded as strategic military facilities, were usually closed to the unauthorized. It was not until the political transformation in the 1990s, changes in Polish defence doctrine and later the activity of the Military Property Agency (including selling off surpluses), that large areas became open to tourism development. Apart from building an 'ordinary' tourism infrastructure (e.g. accommodation facilities) in inaccessible military areas, former military facilities have been transformed into tourism attractions.

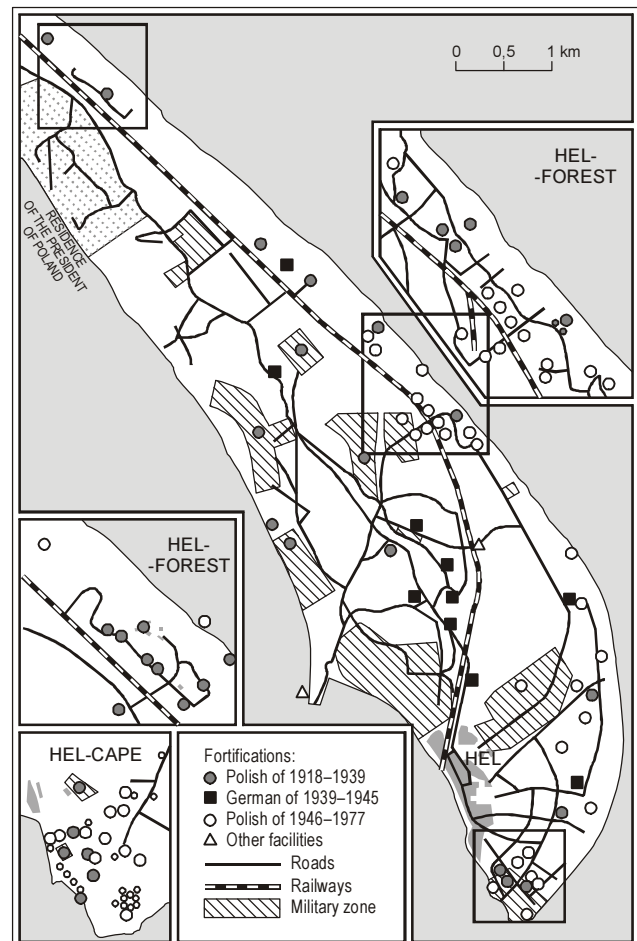


Fig. 2. Hel Peninsula fortifications
Source: Mapa fortyfikacji... (2013), P. TOMCZAK (2011)

A very good example is the Hel Peninsula and the town of Hel in particular. For many years, this popular recreation area on the Baltic Sea remained under strict military regulation, limiting all kinds of investment and tourism. The opening of the formerly closed areas resulted in free access to the lighthouse (a popular

viewing spot overlooking the sand spit and bay), establishing the Museum of Coastal Defence (exhibiting 'Schleswig Holstein' - the largest German battery in the world, and a Polish battery named after commander Laskowski), and the Hel Railway Museum, the chance to visit many other Polish fortifications (from 1918-39 and 1946-77), as well as German (1939-45), not to mention the organization of the annual historical reconstruction, called D-Day Hel⁴ (Fig. 2).

Another type of space which has undergone considerable transformation at the beginning of the 21st c, is tourism-pilgrimage space. A thorough study of the development of both sanctuaries and their immediate surroundings was conducted by I. SOŁJAN (2012). By analyzing the largest European Catholic centres, she documented the ongoing transformation. In the past, sanctuaries usually consisted of only one building: a church or chapel (a simple sacred zone). Over the past century, however, they have become much more complex and a sacred zone consists of

many elements, including the main religious sites (sanctuary core, additional churches and chapels), other religious sites (e.g. wayside altars, stations of the cross, cemeteries, sanctuaries, retreat centres, holy springs), culture and tourism facilities (e.g. museums, treasuries, exhibition and conference halls, observation towers), as well as varied infrastructure (pilgrims' hostels, information points, shops with devotional articles, bookshops, restaurants, etc.). The complexity of contemporary sanctuaries results from a willingness to provide pilgrims with proper, modern conditions for staying at a holy site, as well as satisfying all the needs, both religious and non-religious (SOŁJAN 2012).

In the last 10-15 years, we have been able to observe a rapidly developing tourism-religious space in at least two international pilgrimage centres in Poland: *Sanktuarium Matki Bożej Bolesnej Królowej Polski / Virgin Mary Queen of Poland Sanctuary* in Licheń Stary⁵, and *Sanktuarium Bożego Miłosierdzia / Divine Mercy Sanctuary* in Krakow-Łagiewniki (Fig. 3). Other

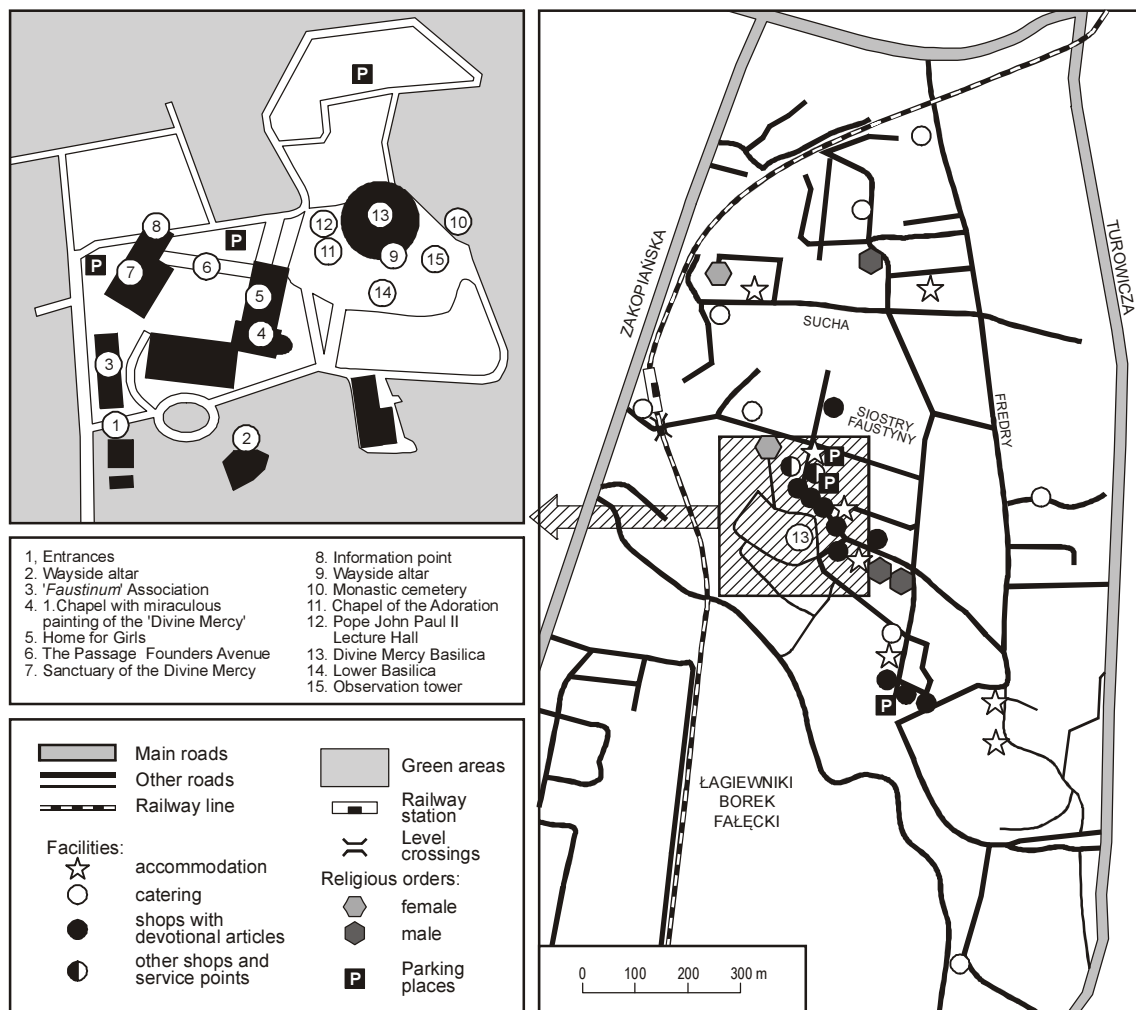


Fig. 3. Sacral and near-sanctuary zone in Krakow - Łagiewniki

Source: I. SOŁJAN (2012, pp. 181, 222)

interesting examples include the building of the Christ the King Monument in Świebodzin in 2010 (taller than the famous figure in Rio de Janeiro) and the world's largest statue of Pope John Paul II in Częstochowa (paradoxically, in the Park of Sacral Miniatures).

Military and sacred sites are examples of space used for tourist purposes over many years. Recently, however, completely new areas of tourism penetration have appeared such as cemeteries and in fact the whole of sepulchral space (cf. STASIAK & TANAS 2006, TANAS 2013), while areas of artificially created tourism ('destination centres') including multi-functional shopping centres (KOSTECKA 2007, FUHRMANN 2008, DUDEK-MANKOWSKA & FUHRMANN 2009), theme parks (PISARSKI 2009), modern sports arenas (NOWACKI 2009), sports and recreation complexes (aquaparks, thermal pools, ski slopes), so-called casino cities (DUDEK 2005 & 2006), with 'everydayness' found alongside extreme experience (STASIAK 2011).

The last two types require more discussion because they include spaces strictly connected with the lives of the reception area inhabitants, but for various reasons interesting to visitors.

Not so long ago, urban tourism meant tourists visiting historical centres, where they could find major attractions. Recently, however, tourists have been increasingly willing to travel beyond traditional tourist districts in order to visit 'normal', usually avoided (not designed for tourists) residential, office, industrial, recreational and entertainment districts (DEREK 2013). Their attractiveness lies mainly in the fact that they are authentic, not faked, still unspoiled by commercial tourism, and not described in guide-books. They guarantee original, unique experience to those who reach them. This type of travelling is sometimes referred to as 'tourism off the beaten track' (MAITLAND & NEWMAN 2009), or *tourisme de l'ordinaire* (GRAVARI-BARBAS 2013).

The main reason why tourists abandon popular sightseeing routes is their interest in the 'real', 'unembellished' life of the inhabitants of a given city. The atmosphere of these 'ordinary' places proves more important for some of them than the overrated, inauthentic 'unusual' attractions focusing on customer service.

The tourist of today is often compared by sociologists to Benjamin's *flâneur*, who strolls around a strange city and watches the spectacle in the street – the everyday hustle and bustle of its inhabitants. Melted into the crowd, he remains unnoticed but sees everything, records it in his mind, tries to understand how others live. Staying alone, he collects events, contemplates, delights in the experience. Sometimes he seeks to have direct contact, so he spends an evening among them in a restaurant or a pub, participates in religious ceremonies, etc.

Such behaviour is encouraged by the development of couchsurfing⁶ (KOWALCZYK 2011). Hosts contacted via the internet not only accommodate guests for free at their home, but also let them take part in their life, everyday problems, ordinary activities; they often offer help in visiting the city and show the visitors 'places where they go for a coffee, lunch or a beer themselves' (DEREK 2013).

This particular behaviour is closely connected with a change in perceiving the city now viewed from the inside; tourists pay attention to what is 'ordinary', thus most often invisible and underestimated. The most valuable part of getting to know the city is the subjective feeling: finding interesting places yourself, abandoning the constant pursuit of novelty, noticing magic in everydayness, 'catching moments' which will stay with you, delighting in detail, touching the 'backyard' instead of the 'façade' (cf. ORZECZOWSKA 2009). This approach to travel has a lot in common with magic realism – the ability to notice the beauty and extraordinariness in the most ordinary activities.

Areas of extreme experience are of a completely different nature. They are usually poverty districts (slums), hermetic, ethnic ghettos or city quarters controlled by organized crime groups. A visit in such 'forbidden districts' gives tourists shivers of emotion, mainly due to their fear for their own safety (usually unjustified, if the sightseeing takes place in an organized group with a local guide). Despite strong criticism⁷ (*slum tourism, poverty tourism, poorism, slumming* or *ghetto tourism township* in South Africa) flourish in many places all over the world. Places like the Dharavi district in Mumbai, or Kibera in Nairobi are very popular with tourists, similarly the Favela Tours in Rio de Janeiro, township tours in South Africa or LA Gang Tours in Los Angeles (STASIAK 2011).

Paradoxically, tourists may be interested in the most neglected, degraded, even devastated districts. The objects of penetration are abandoned buildings, i.e. 'sites which do not perform their primary functions, are not used for commercial purposes, have an undefined or difficult to establish property status, are easily accessible and undergo gradual degradation or remain in the state of ruin' (WILUŚ & DUDA 2013). In Łódź, we may distinguish five groups: residential, industrial, military, transport-related and other. Explorers find them attractive due to their architecture (preserved details and interiors), the history of the buildings, the objects found in them and a particular atmosphere of horror, moral decay or passage of time. The scenery of old, dilapidating buildings encourages untypical activities in search of extreme experiences and emotions. Apart from 'ordinary' trips made out of curiosity, these sites are the arena of various forms of specialized and adventure tourism. The most popular, mentioned by R. WILUŚ &

M. DUDA (2013), include urban exploration (*urbex*), photo-safari, city *survival*, *geocaching* and *paintball*.

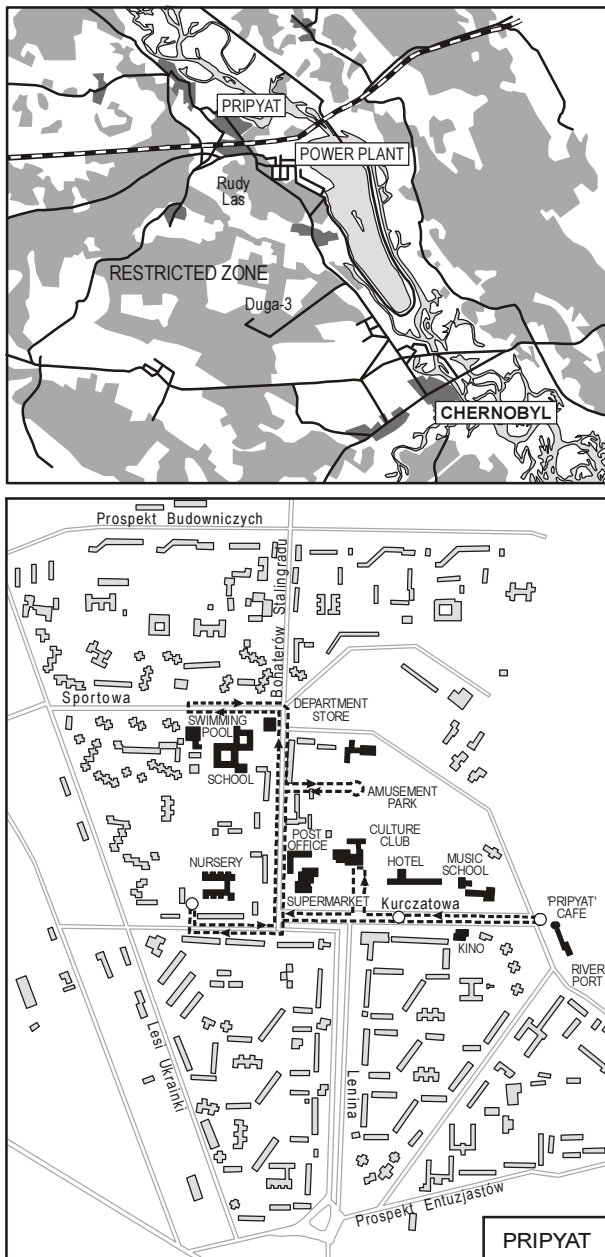


Fig. 4. Suggested route of a walk around the city of Pripyat offered by Grupa Bis-Pol travel agency
Source: O. SHYTS (2011)

Even more controversial is *disaster tourism*⁸. In this case, tourists are interested in visiting areas which have been destroyed as a result of natural disasters (floods, hurricanes, storms, earthquakes) and man-made catastrophes (emission of toxic gases, liquids, radioactive substances, transport catastrophes). Recent, well-known examples include the WTC complex in New York, destroyed in the terrorist attack in 2001, coastal areas of South-East Asia flooded by the

tsunami in 2004, the New Orleans area after hurricane Katrina in 2005, the site of the crash of the Polish government plane in Smolensk in 2010, the region of the Eyjafjallajökull volcano eruption in Iceland (2010), the north-eastern part of Japan (including the Fukushima nuclear power plant), destroyed by the earthquake and tsunami in 2011.

An exceptional disaster area is 'Ground Zero' in Chernobyl, contaminated as a result of the nuclear disaster at the Lenin Chernobyl Atomic Power Plant on 24th April 1986. The area within 30 km from Reactor 4 remained a strictly forbidden zone for a quarter of a century. However, starting from 2000, despite the 'no entry' regulation, tourism penetration of Chernobyl area began. Travel agencies appeared which offered Chernobyl Tours (SHYTS 2011), typically including the Museum of Chernobyl in Kiev, the town of Chernobyl itself, the nuclear power plant (from the outside), the city of Pripyat ('ghost city' - Fig. 4), the Pripyat River Harbour, the Red Forest (the most contaminated site on Earth), the so-called cemetery of technology (abandoned machines used during the rescue operation), as well as the Duga-3 radar (an element of the Russian Ballistic Missile Defence), the reserve (a particular eco-system created after the local population was evacuated), and the remnants of abandoned villages.

According to O. SHYTS (2011), excursions were offered in 2011 by 'nearly all travel agencies in Kiev' and six tour-operators in Poland. In 2007-10, Grupa Bis-Pol from Kraków organized 25 trips for about 2100 people. According to official information from 'Chernobylinterinform'⁹ from 2005, the number of visitors at that time was about 7000 a year. However, according to the information obtained by O. SHYTS (2011) from Kiev travel agencies, the figure may have reached 5 million in 2000-10 (including scientists, journalists, former inhabitants and tourists). It is by no means then a deserted area.

3. NEW FORMS OF TOURISM

The expansion of tourism into new areas co-occurs with the development of quite new (until recently unknown or unpopular) forms of travel and recreation. They may appear both in areas which have been exploited for tourism purposes for a long time, and relatively new ones as well. Many have already been quite broadly described in the literature. Below, there is only a brief presentation of selected forms of tourism in which emotion plays a particular role.

The idea of the experience economy in tourism is perhaps best reflected by **creative tourism**, under-

stood as 'an opportunity to develop creativity through active learning, e.g. by participating in courses and other educational events, especially those which make use of the visited destination's potential' (Richards & Raymond 2000, quoted after ROTTER-JARZEBIŃSKA 2009, p. 82). Tourists, usually during short trips, gain new practical or intellectual skills. The main purpose is to 'gain authentic experience as a result of actively participating in art and culture classes (...)' (IDZIAK 2012, p. 261). They may be, for instance, painting, sculpture, song, dance, folk handicraft, cooking workshops, or instrument playing classes. New knowledge, experience and qualifications are intrinsically connected with a huge emotional involvement on the part of the learners. They all feel the need to effectively use their free time for personal development. Depending on the degree of activeness, W. IDZIAK (2012) distinguished between gamma, beta and alpha tourists. Alpha tourists play and learn – by facing challenges they co-create culture and give joy to other people. As a result, they gain satisfaction and a sense of happiness, identified with optimum experience (Csikszentmihalyi 2005, after IDZIAK 2012).

A "particular type of cultural tourism which includes cognitive or cognitive-religious trips to sites documenting and commemorating death" is **thana-tourism** (TANAŚ 2009, p. 271). Due to the eschatological character of the object of interest (a deceased person or death more widely), the trips naturally involve strong emotions, sometimes even shock. Sites of death, however, are not always treated by tourists as sacred. "A very frequent reason for looking at coffins, sarcophaguses, dead bodies and human remains is a particular mixture of curiosity, fear and horror, a difficult to explain desire to experience something unique, extraordinary, something which stirs real, vivid emotions" (TANAŚ 2009, p. 279). A good example is the Chapel of Skulls in Czermna, commonly seen not as a form of paying homage to the deceased, but as a unique tourism attraction. In the opinion of many people, using death space for commercial purposes is crossing the border of good taste and decency, a trivialization of the ultimate. However, it happens quite often in contemporary tourism, e.g. in the houses of horror, museums of death or torture, and execution scenes (TANAŚ 2009).

Event tourism¹⁰ refers to journeys whose main purpose is to take part in an organized cultural-entertainment event, held at a set time and place. Such events include festivals, fairs, open-air shows, carnivals, parades, concerts, art exhibitions, trade fairs, and state celebrations (cf. BUCZKOWSKA 2009). Personal attendance guarantees maximum experience intensity which cannot be provided by any TV broadcast. The key features of this form of tourism include extraordinariness, festiveness, co-participation, elitism

(trophies – belonging to the group of the chosen who have seen it 'live'), celebrating exceptional moments, and the unique feeling of 'here and now'. A particular type of event is historical reconstruction which thanks to meticulously prepared staged performances can take the spectators on a kind of journey in time and give them a feeling of being in the centre of events.

Yet another form of travel, strictly connected with exceptional events and vivid sometimes even extreme emotions, is **sports tourism** – also known as fan tourism (BRUMM 2012). Nowadays, crowds of sports fans travel not only on the occasion of grand sports events (e.g. Olympic Games, world or continental football championships), but also popular regular events on a European or even global scale (e.g. UEFA Champion League or IAAF Diamond League, FIVB Volleyball World League). Fans are attracted above all by the sports spectacle itself – a carefully planned and directed show with an unpredictable ending, gradually increasing emotion culminating at the end of the show (medal ceremony). Fans admire modern heroes, take pride in the victory of their idols, and feel a surge of patriotic feeling (WE have won!). However, the elements accompanying a sport competition are also very important. The stadium scenery and atmosphere is created by LED displays, *fan zones*, souvenir stalls, face paintings, decorating the city with flags and posters, meetings (possibly competitive) with fans of rival teams. It is to guarantee full satisfaction and a sense of participating in an unusual undertaking, which 'the whole world talks about' (cf. ALEJZIAK 2008, KOZAK 2012).

The largest sports arenas are very well prepared to receive tourists and also events outside sport (cf. STASIAK 2013). Therefore, visiting famous stadiums becomes an increasingly regular element of 'ordinary' excursions (e.g. Camp Nou in Barcelona, Anfield in Liverpool, Wembley in London, Old Trafford in Manchester, and San Siro in Milan).

Culinary tourism – eating may be something more than just satisfying one's hunger and thirst; it may be a sophisticated way of learning about the world, different tastes, cultures, customs and traditions. It may also be an invitation to a dialogue, a pretext to get to know another human being (cf. WIECZORKIEWICZ 2008). Gastronomy can also be treated as a source of satisfying needs of a higher order (belonging and appreciation): enjoying yourself, acquiring new skills, celebrating special moments, seeking unique flavours and aesthetic experiences, and having the sense of luxury and prestige (STASIAK 2007).

Wolf estimates that 6-8% of tourists choose their travel destination mainly to look for regional cuisine, discover and try original dishes and products. These are the culinary tourists – the gourmets. For a further 30% food is one of the important elements of the

holiday experience, determining the final satisfaction of the trip (Wolf 2003, after MAJEWSKI 2008). Therefore, regional cuisine increasingly frequently not only enriches the tourist offer, but becomes a significant constituent part of the tourist product of a given area, and sometimes even its brand (*cf.* MILEWSKA, PRĄCZKO & STASIAK 2010). This is what happens in the case of wine regions where enotourism is developing, trips “during which the tourist visits at least one place connected with wine production (a vineyard, a winery, a wine farm), or takes part in a wine-related event, e.g. wine-tasting, all kinds of wine presentations, wine holidays, etc” (KRUCZEK 2009). These trips are closely connected with learning about vineyards and wine production technology, as well as the pleasure of staying among people who share a passion for wine and enjoying the noble drink.

Literary and film tourism includes all journeys during which tourists follow the traces of great artists (writers, actors, directors) and their masterpieces. They have the opportunity to reflect on and personally experience art (STASIAK 2009). Literary and film masterpieces, being just fiction, the product of an author’s imagination, are capable of completely capturing the tourists’ imagination and effectively encouraging them to visit the places where the artist lived, their inspiration, and were immortalized in a book or film. Despite the fact that they are usually quite ordinary landscapes, streets or houses, the very fact that they have been placed in the world of fiction, gives them an unusual, magical dimension. This is proved by the trips made by thousands of tourists from all over the world, following the footsteps of characters from books by Rowling (Harry Potter) and Brown (Da Vinci Code) (BUCZKOWSKA 2007).

Exceptional, unique, surprising holiday experiences are not the domain of cultural tourism alone. Recreation related to the exploitation of the natural environment may be a source of many unique impressions and experiences. They are provided by, for instance, **adventure tourism**, understood as “commercial, organized journeys with a guide, during which the main attraction is activity in the open air, strongly depending on the terrain, generally requiring sports or other equipment and **guaranteeing emotions** to the participants of the trip” (BUCKLEY 2006, quoted after NOWACKI 2011, p. 284, highlighted by the author).

J. SWARBROOKE *et al.* (2007) listed ten features which very precisely describe adventure tourism: an elevated level of risk (physical and mental), uncertainty of results, challenge, expectation of a reward (in the form of gaining experience and a sense of self-realization or *peak experience*), experiencing something new, stimulation of the senses, excitement, escape and isolation (breaking away from reality), involvement in and concentration on the activities, as well as contrasting

emotions (uncertainty, risk, difficulty interlaced with relaxation and satisfaction) (after NOWACKI 2011). It is easy to notice that practically all these belong to the sphere of the emotions, sensations and impressions.

Depending on the risk level, adventure tourism is divided into ‘soft’ and ‘hard’ (DURYDIWKA 2003), the latter often being referred to as **extreme tourism** (ADAMCZYK 2011). It is assumed that extreme tourism is based on the “need to relieve stress and fulfil oneself in natural environment’ (ŁOBOŻEWICZ & BIENIŃCZYK 2001), and its essence is ‘experiencing very strong emotions, which are often accompanied by physical exhaustion and a high risk of losing one’s health or even life” (KUREK 2008). Some tourists may get a sufficient adrenalin boost only from a large dose of craziness, a close encounter with real danger, sometimes even a near-death experience. This type of activities include *rafting, canyoning, survival, cross-country car racing, bungee jumping* (e.g. from a helicopter), or extreme skiing (*free-skiing, hell-skiing, ski-alpinism*)¹¹.

4. CONCLUSIONS

Analysis of the development of tourism space and new forms of tourism (for obvious reasons quite limited and not covering the whole) allows us to conclude that this is not a simple phenomenon. It certainly cannot be identified only with annexing new areas by tourists. Actually, we deal here with two seemingly contradictory processes: tourism space in one area is expanding and, at the same time, in another it is disappearing, though of course the first process is visibly stronger (STASIAK 2011).

The situation is complicated by the fact that it is not only the boundaries of the area used by tourists that change, but also the forms of travel and recreation. Taking into consideration these two parameters (character of space and ongoing tourist activities), we may speak of four cases, in addition to old tourism space with traditional forms of tourism (Fig. 5):

- new tourism activities in old tourism space, e.g. visiting legendary stadiums, culinary/cooking workshops in renowned restaurants,
- old / familiar tourism activities in new spaces, e.g. travelling to places which were earlier inaccessible (post-military areas) or only recently regarded as interesting (industrial areas, cemeteries, ‘ordinary’ urban districts),
- new tourism activities in new spaces, e.g. extreme tourism in peripheral areas (STASIAK 2011).

It is still an open question to what extent expanding tourism space and seeking new forms of

recreation is the effect of the continuous growth of tourism or the individualization of tourist behaviour, and to what extent it is a result of global processes in the post-modern world: a constant pursuit of novelty, surprise and delight, 'rushing for the new' (KOŁAKOWSKI 2004), and finally the need for new stimuli, growing ever stronger.

		Tourism activities	
		old	new
Space	new	Old activities in new spaces	New activities in new spaces
	old	Old tourism	New activities in old spaces

Fig. 5. Old and new tourism space
Source: A. STASIAK (2011)

It is a fact, however, that contemporary tourists are looking above all for original spaces, strongly saturated with authentic, vivid emotions, engaging all the senses, enabling a person to gain personal experience. It would be good if these places were original, surprising, extravagant or even shocking because this guarantees having an exceptional, exciting adventure and collecting unique holiday memories.

It turns out that the tourist's sensations, excitement, satisfaction with a stay at a given place are more important than the tourism services provided. The images and feelings born in the tourist's mind form a mental space, which can expand, even more that it is not a perfect reflection of real space and can easily be modified, improved and made more attractive. What is more, real tourism space resources are somehow physically limited and cannot be expanded forever. There are no such limitations as regards expanding space in time and mentally (cf. STASIAK 2011).

To sum up, we may risk a statement that in the future the most popular areas on the tourist market will be not those which possess exceptional tourism assets (human or natural), but those which will be capable of offering unique experience, emotion and sensations to tourists (often based on these assets, but just as likely devoid of them).

FOOTNOTES

¹ These problems were discussed by the author in the previous issue of Tourism (STASIAK 2013).

² Equally important may be the ecological degradation of some areas, tourist overinvestment, aggressive promotion in the media, improvement of the accessibility of peripheral areas, re-evaluating certain elements of the environment seen earlier as neither interesting nor attractive. (Cf. STASIAK 2011).

³ Before 1992, it was one of the most secret Red Army garrisons in Poland – a town inhabited by almost 20,000 people, which could not be found on official maps.

⁴ In 2013, the largest military operation of the Second World War – the allies' landing in Normandy – was staged for the 8th time. The annual event includes the open-air reconstruction of selected episodes of the battle (military buildings, fortifications, beaches), using professional pyrotechnics, sound and light, as well as heavy military equipment (the famous Sherman tank). A great attraction for the spectators is the landing of amphibious vehicles on the beach, the parachute landing operation, military vehicles and a uniformed soldiers parade, as well as educational dioramas placed all over the town. According to Discovery Channel, in 2012 D-Day Hel was watched by 130,000 spectators (www.ddayhel.pl).

⁵ Consecrated in 2004, the basilica is the largest Catholic church in Poland and one of the largest in the world.

⁶ The term *couchsurfing* does not have an equivalent in Polish. Apart from the original English term, other expressions are used, such as mutual hospitality clubs, portals or systems, "sleeping on the couch", social networks offering free accommodation. They are internet clubs, whose members are put up for some night for free (often in exchange for the same service) at the homes of other club members all over the world (cf. KOWALCZYK 2011).

⁷ Journeys of this type are considered to be unethical, as they arise from base motives: a kind of "voyeurism", sick curiosity of the poverty suffered by others. They are the effect of rich Western tourists' boredom rather than their interest in and willingness to help the needy. Moreover, they do not particularly help to improve the living conditions of the locals but foster passiveness and strengthen the *status quo* (paradoxically, modernization of slums would decrease their tourist attractiveness) (STASIAK 2011).

⁸ An unambiguous evaluation of disaster tourism is not possible. On the one hand, tourists are attracted by the morally dubious curiosity of tragedy which has affected other people, and the very presence of onlookers often makes rescue operations difficult. On the other hand, however, the money spent by the visitors is, at least at the beginning, the only source of income for the inhabitants, apart from humanitarian aid.

⁹ The State Agency of the Ministry of Emergencies and Affairs of Population Protection from the Consequences of Chernobyl Catastrophe of Ukraine.

¹⁰ The English word 'event' is commonly used (especially in marketing slang) but it has not been adopted in Polish either in spelling or phonetically. The same concerns the adjectival form of this word.

¹¹ The literature on the subject lacks a clear-cut differentiation between the forms of activities in tourism, recreation and extreme sports (cf. ADAMCZYK 2011).

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